THE MASTER PAINTER'S PARTNER

PITTSBURGH PLATE GLASS CO.

THE
MASTER PAINTER'S
PARTNER

• ● •

SALES METHODS
for the Master Painter
•
DIRECTORY of PRODUCTS
and Their Uses
•
MODERN PRODUCTS and PROCESSES
•
BRUSHES and ACCESSORIES
•
ARCHITECTURAL SPECIFICATIONS
•
DATA FOR ESTIMATING COSTS
•
PROPER USE OF COLORS

Dedicated to the

MASTER PAINTERS of AMERICA

by the

PITTSBURGH
PLATE GLASS COMPANY

Milwaukee, Wis. — Newark, N. J. — Detroit, Mich. — Los Angeles, Calif. — Portland, Ore.
Warehouses in 71 Principal Cities

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PITTSBURGH PLATE GLASS CO

KENT BROS.
PAINTERS SUPPLIES
Wall Papers and Glass

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INTRODUCTION

TO sell your services on a professional basis . . . to be able to select the proper materials for finishing every type of surface to best advantage under various conditions . . . to use processes which insure the finest results . . . you must know your materials thoroughly, and you must follow proven processes of application and modern methods in selling.

In the pages of "The Master Painters' Partner," which follow, you will find a wealth of authentic information on the Paint, Varnish and Lacquer Pittsburgh Paint Products manufactured by the Pittsburgh Plate Glass Company. Each major product is fully described. Specifications and directions are given for every practical use. Wherever a line is made in a variety of colors, they are illustrated in actual color chips.

In addition to this detailed information, this book contains:

- Suggestions and Counsel on Sales Methods.
- A valuable Directory of Products and their Uses, arranged for ready reference.
- Instructions on How to Estimate.
- Architectural Specifications.
- Complete information on BRUSHES.
- Authentic data on the fundamentals of COLOR HARMONY.
- Guidance in the application of COLOR principles.
- Reproductions of appropriate interior and exterior color schemes.

This book is worthy of careful study. It will actually become a "SILENT PARTNER" in your business. It will answer the many questions you encounter in your work. It will help you make business better . . . help you to sell more jobs at better profits.

Use this book in your selling efforts . . . Additional information will be sent to you from time to time for insertion in this permanent binder.

PITTSBURGH
PLATE GLASS COMPANY

INDEX TO SECTIONS

SECTION I—INTRODUCTION .... Pages 1 to 5
WAREHOUSE LOCATIONS .... Page 6
HOW TO DEVELOP SALES .... Pages 7 to 11
SECTION II—DIRECTORY of PAINT PRODUCTS and THEIR USES .... Pages 1 to 16
SECTION III—PITTSBURGH PAINT PRODUCTS and PROCESSES .... Pages 1 to 116
SECTION IV—GOLD STRIPE "Horseshoe Brand" BRUSHES ... Pages 1 to 12
SECTION V—HOW TO ESTIMATE .... Pages 1 to 14
SECTION VI—ARCHITECTURAL SPECIFICATIONS .... Pages 1 to 12
SECTION VII—COLOR AUTHORITY and COLOR EXAMPLES .... Home Owners' Catalog

ALPHABETICAL INDEX

(All Page Numbers Refer to SECTION III unless otherwise indicated)

PAGES

A —Alba-Lux .... 60 to 64
Aluminum Paint Liquids .... 93 to 98
Asphaltum (Plasco) .... 65 & 104

B —Banzai Enamel .... 53 to 57
Banzai Examples—Section VIII
Barn Paint .... 17 & 19
Batavia Damar Varnish 89
Blackboard Utility Enamel ...... 23 & 24
Blending and Glazing Liquid 47
Bronzing Liquids and Powders ... 93 to 98
Brushes .... Entire Section IV

C —Cabinet Rubbing & Polishing Spar 88
Cementhide .... 25 to 27
Church Pew and Seat Varnish 89
Coach Finish (Plasco) 103
Cold Water Paint (Patton's Mill White) 66
Colors (Pittsburgh "Fluid" Oil Colors) .... 9 to 12
Colored Varnish 70
Compo Drier 89

D —Damar Varnish (Batavia) 89
Decorations—Entire Section VIII
(Section I, "How to Develop Sales") 10
Double Cover Undercoater (Banzai) 55
Drier (Compo) 89
Dull & Satin Finish 89

PAGES

E —Eggshell Enamel (Banzai) 54
Eggshell Varnish (Flat Finish) ... 89
Enamel (Banzai) .... 53 to 57
Enamel (Florhide) .... 29 & 30
Enamel (Plasco) 102
Enamel (Quick-Drying Waterspar) 75 to 77A
Enamel (Utility) .... 23 & 24
Exterior Enamel (Banzai) ...... 53 to 57
(Quick-Drying Waterspar) .... 75 & 77A
Exterior Primer (Wallhide) ..... 43 & 44
Exterior Waterspar "200" 69
Exterior Waterspar "Transparent" 68

F —Filler (Paste) 107
Finish (Sun-Glo) .... 58 & 59
Finish Coats (Wallhide) 39
Finishing Spar 88
First Coater (Wallhide Interior) .. 35 to 42
Flat Finish (Plasco) 103
Flat Finish Varnish (Pitcairn) ... 89
Florhide Enamel .... 29 & 30
Floor Finish (Plasco) 103
Floor Finish (Linoleum Lacquer) 79
Floor Oil, Hard Drying 92A
Floor Spar 88
Floor Wax .... 78 & 78A
Fluid Oil Colors .... 9 to 12
Foundation Coat (TECTOR) .... 109 to 111
Furniture Enamels—
Waterspar Quick-Drying .... 75 & 77A
Plasco Enamel 102
Utility Enamel .... 23 & 24
Furniture Varnish (Plasco) 103

Alphabetical Index (Continued)

(All Page Numbers Refer to SECTION III unless otherwise indicated)

PAGES

G —Galvanized Iron Primer 18
  Glazing and Blending 35 & 42
  Graphite (Liquid) 33 & 34
  Greenona 22

H —Homes (Color Examples) Entire Section VIII
  Hard-Drying Floor Oil 92A

I —Interior Finish (Plasco) 103
  Interior Wallhide 35 to 42
  Interior Varnish (Waterspar) 68 to 70
  Ironhide 31 & 32
  Iron Primer (Galvanized) 18

K —Kalkomo Wall Finish 66

L —Lacquer (Linoleum) 79
  Lacquer (Spirit) 101
  Lacquer Wallpaper 79
  Lavax (Galvanized Iron Primer) 18
  Leptyne 108
  Linseed Oil 117
  Linoleum Lacquer 79
  Liquid Graphite 33 & 34
  Liquid Wax 78

M —Manhattan Bronzing Liquid 98
  Marine Spar 88
  Master Painters' Spar 88
  Metal Primer—Lavax 18
  Mill White (Cold Water Paint) 66

N —No Rot (Tor-On) Shingle Stain 20 & 21

O —Oil, Linseed 117
  Oil Colors, Pittsburgh Fluid 9 to 12
  Oil, Hard-Drying Floor 92A
  Oil Stain 99 & 100
  Old Fashioned Coach Finish 103

P —Paint and Varnish Remover 105
  Paint Thinner, Leptyne 109
  Paste Wood Filler 107
  Patton's Mill White 66
  Patton's Sun Proof Paint 1 to 4
  Pew and Seat Varnish 89
  Pitcairn Products 87 to 89
  Pittsburgh Barn and Roof Paint 17
  Pittsburgh Fluid Oil Colors 9 to 12
  Plasco Asphaltum 65
  Plasco Bronzing Liquid 98
  Plasco Liquid Graphite 34
  Plasco Ready Mixed Paint 5 to 7
  Plasco Varnish, Enamel, Etc. 103 & 104
  Plastic Velumina 48 to 52
  Polishing Spar 88
  Polishing Wax (Waterspar) 78 & 78A
  Powders, Bronzing 93 to 98
  Primer (Tector) 109 to 111
  Primer Exterior (Wallhide) 43 & 44
  Primer, Galvanized Iron 18

Q —Quick-Drying Enamel 75 to 77A
  Quick-Drying Varnish 69 & 70
  Quick-Drying Colored Varnish 70 & 71

R —Remover (Paint and Varnish) 105
  Red Wing Linseed Oil 117
  Roof Paint 17
  Rubbing and Polishing Spar 88

PAGES

S —Screen Paint (Utility) 23
  Sealer (Tector) 109 to 111
  Seat Varnish 89
  Shingle Stain 20 & 21
  Snolite 13 to 16
  Spar Line Products 87 to 89
  Spirit Lacquer 101
  Stain, Shingle 20 & 21
  Stain, Wood 99 to 100
  Sun-Glo Finish 58 & 59
  Sun-Proof Paint 1 to 4

T —Tector 109 to 111
  Titanic White Sun-Proof 6A
  Tor-On (No-Rot) Shingle Stain 20 & 21
  Transparent Waterspar Varnish 68 & 69
  Tuscar Barn and Roof Paint 19

U —Undercoater (Banzai) 55
  Undercoater (Tector) 109 to 111
  Utility Enamel 23 & 24
  Utility Spar 88

V —Varnish (Pitcairn Products) 87 to 89
    Batavia Damar Varnish 89
    Cabinet Rubbing and Polishing Spar 88
    Church Pew and Seat Varnishes 89
    Finishing Spar 88
    Dull and Satin Finish 89
    Floor Spar 88
    Marine Spar 88
    Master Painters' Spar 88
    Utility Spar 88
  Varnish (Waterspar Products) 68 to 71
    Quick-Drying Colored Varnish 70
    100 Quick-Drying Varnish 70
    200 Quick-Drying Varnish 69
    Transparent Varnish 68
  Varnish (Plasco Products) 103 & 104
  Varnish Remover 105 & 106
  Velhide System 47
  Velumina (Plastic) 48 to 52

W —Wallhide Products 35 to 44
    Exterior Primer 43 & 44
    First Coater, Interior 35
    Finishing Coat—Flat White 35 to 44
    Finishing Coat—Satin White 35 to 44
    Finishing Coat—Stipple White 35 to 44
  Wallhide System 35 to 44
  Wall Finish (Kalkomo) 66 & 67
  Waterspar Products 68 to 79
    Colored Quick-Drying Varnish 70 & 71
    Enamels, Quick-Drying 75 & 77A
    Linoleum Lacquer 79
    Wallpaper Lacquer 79
    Transparent Varnish 68
    200 Quick-Drying Varnish 69
    100 Quick-Drying Varnish 70
    Wax 78
  White Enamel (Banzai) 53 to 57
  White Enamel (Plasco) 102
  White Light (ALBA-LUX) 60 to 64
  White (Titanic Sun-Proof) 6A
  Wood Filler (Paste) 107
  Wood Stains (Pitcairn) 99 & 100

PITTSBURGH PLATE GLASS COMPANY

*Distributing and Manufacturing Facilities**

Distribution

Complete stocks of Glass, Paint, Varnish, Lacquer, Brushes and Sundries carried at the following points:

Akron, Ohio
Albany, N. Y.
Allentown, Pa.
Amarillo, Texas
Atlanta, Ga.

Baltimore, Md.
Birmingham, Ala.
Boston, Mass.
Bronx, N. Y.
Brooklyn, N. Y.
Buffalo, N. Y.
Butte, Mont.

Charlotte, N. C.
Chicago, Ill.
Cincinnati, Ohio
Cleveland, Ohio
Columbus, Ohio

Dallas, Texas
Davenport, Iowa
Denver, Colo.
Des Moines, Iowa
Detroit, Mich.

El Paso, Texas

Ft. Worth, Texas

Grand Rapids, Mich.

Harrisburg, Pa.
Hartford, Conn.
High Point, N. C.
Houston, Texas

Indianapolis, Ind.

Jacksonville, Fla.

Kansas City, Mo.
Knoxville, Tenn.

Little Rock, Ark.
Los Angeles, Calif.
Louisville, Kentucky

Memphis, Tenn.
Milwaukee, Wis.
Mineola, N. Y.
Minneapolis, Minn.
Mount Vernon, N. Y.

Nashville, Tenn.
Newark, N. J.
New Haven, Conn.
New Orleans, La.

Oklahoma City, Okla.
Omaha, Nebr.

Peoria, Ill.
Philadelphia, Pa.
Pittsburgh, Pa.
Portland, Ore.

Roanoke, Va.
Rochester, N. Y.

Saginaw, Mich.
San Antonio, Texas
San Francisco, Calif.
Savannah, Ga.
Scranton, Pa.
Shreveport, La.
South Bend, Ind.
Springfield, Mass.
St. Louis, Mo.
St. Paul, Minn.
Syracuse, N. Y.

Tampa, Fla.
Toledo, Ohio
Tulsa, Okla.

Utica, N. Y.

Washington, D. C.
Wilkes Barre, Pa.

Youngstown, Ohio

Manufacturing

PLATE GLASS FACTORIES

Works No. 1, Creighton, Pa.
Works No. 4, Ford City, Pa.
Works No. 6, Ford City, Pa.
Works No. 8, Kokomo, Ind.
Works No. 9, Crystal City, Mo.

REFRACTORIES PLANT

Works No. 7, Elwood, Ind.

WINDOW GLASS PLANTS

Works No. 10, Henryetta, Okla.
Works No. 11, Mt. Vernon, Ohio
Works No. 12, Clarksburg, W. Va.

MINES AND QUARRIES

Creighton Coal Works, Creighton, Pa.
Johnetta Coal Works, Johnetta, Pa.
Kennerdell Sand Works, Kennerdell, Pa.
Johnetta Clay Works, Johnetta, Pa.
Limestone Products Dept., Zanesville, Ohio

CHEMICAL PLANT

Columbia Chemical Division, Barberton, Ohio

CEMENT PLANT

Columbia Cement Division, Zanesville, Ohio

PAINT AND VARNISH FACTORIES

Paint and Varnish Division, Milwaukee, Wis.
Paint and Varnish Division, Newark, N. J.
Paint and Varnish Division, Portland, Ore.
Paint and Varnish Division, Los Angeles, Calif.
Ditzler Color Division, Detroit, Mich.

DRY COLORS AND INSECTICIDES

Corona Chemical Division, Milwaukee, Wis.
Corona Chemical Division, Newark, N. J.

LINSEED OIL CRUSHERS

Red Wing Linseed Oil Division, Red Wing, Minn.
Red Wing Linseed Oil Division, Newark, N. J.

BRUSH FACTORIES

Rennous-Kleinle Division, Baltimore, Md.
Keene Handle Plant
Rennous-Kleinle Division, Keene, N. H.

Whatever you may need in the way of Glass, Paint, Varnish, Lacquer, Brushes or Sundries, the Pittsburgh Plate Glass Company has a product exactly suited to your needs, carried in dependable quantities at a nearby source of supply.

**As of November 1, 1934*

HOW TO DEVELOP SALES

The most serious problem of business is that of Selling MORE at BETTER Profit!

Manage Sales!

More than 75% of the surfaces which should be protected by paint products continue to go *unpainted!* Three out of every four square feet of surface suffer for lack of the very material and skill, which you, as a Master Painter, are in business to deliver. For every house being painted, inside and out, there are three more which are deteriorating for lack of paint protection.

Here is a situation full of possibilities!

The average painter pays so much attention to *painting*, that he doesn't *take time* to do much *selling*. This is a condition which must be changed.

You might compare it with that of a big manufacturing plant attempting to operate without any sales organization . . . simply waiting for customers and prospects to come in and ask for prices on what they think that manufacturer is able to deliver.

As a matter of fact, the customers and prospects of the average master painter have been doing just about that same thing. They really don't know what an important service you are capable of rendering. They think only in terms of a price. They do not appreciate the tremendous value of your service to them as represented by your professional advice, your knowledge of proper products for various kinds and conditions of surfaces, your understanding of proper color schemes, and the skill you have developed in the application of proper products.

It is your job to tell them these facts! Through your knowledge, experience and ability you can offer your prospects the difference between an unprofitable investment and one that *pays dividends*.

No one can side-step the fact that proper surface protection *is a profitable investment* for every property owner. The Master Painters of this country can accomplish a great deal in bringing this fact to the attention of the public if they employ SELLING METHODS . . . devote a portion of every week to SELLING.

Devote ONE ADDITIONAL HOUR a Week *to Selling*

You can manage to find at least ONE ADDITIONAL HOUR A WEEK for selling. Chances are that after you try that much you will see that it pays to devote more time to sales. But supposing you give just AN HOUR A WEEK . . . that would be over 50 hours in a year . . . a big full week of sales effort in your favor!

Imagine the number of home owners you could see in that length of time . . . as well as contractors, architects, building managers, hotels, apartment building managers, real estate men, real estate builders, hospitals, and other institutions, industrial plants, golf clubs, and country clubs, country estates, big farms . . . and others whom you know should be interested in protecting the value of their property. If your call does no more than to establish in their minds the importance of dealing with a reliable Master Painter, you will have accomplished your purpose and develop a good average of call-backs for a later date.

Painting is a necessity, not a luxury . . . that is, a necessity if deterioration or loss of value is to be avoided. Men who are willing and glad to pay 6% interest or more to build a house or any other structure can be made to see the need and value of the small investment in paint necessary to maintain that property in first-class condition.

ONE HOUR A WEEK! One hour out of the 168 that you live each week! If you didn't get a single job as a result of this selling effort, you still wouldn't miss that hour and you wouldn't suffer a bit from its loss. But the law of averages would hardly permit you to go through such a plan of systematic selling without a material gain in business.

Then, too, there is another angle to this sales effort. Every time you contact any-one on this subject . . . every time you talk about the value of painting as an investment . . . every time you emphasize the importance of dealing with a reliable Master Painter who is qualified to deliver the dependable service the buyer deserves . . . every time you make a man or woman think in terms of good painting rather than low price . . . every time you make people feel that cheap materials and slipshod workmanship are dangerous and do not pay . . . every time you start any or all these thoughts in a person's mind . . . you are accomplishing something *for your industry*. Whether the fruits of this effort come directly to you or not, you will still benefit from it indirectly. Other Master Painters are going to tell this story, too, and in time the accumulation of this effort will help everyone in the industry.

90% of Selling is Planning

You may feel that you are not enough of a salesman to accomplish much through selling. Perhaps you do not care much about calling on people who haven't sent for you to come.

Many fine craftsmen have that feeling about selling, largely because they think a salesman has to be a "fast talker." That isn't true. Plain, honest sincerity, backed by the thorough knowledge you have of your craftsmanship, plus the confidence you have in the quality of your materials, to meet every conceivable finishing problem . . . added to proper planning of your sales efforts . . . will accomplish more for you than all the super-salesmanship theories ever concocted.

Base your talk on "proof". Get an opportunity to demonstrate. Demonstrations are always convincing.

Proper planning is mighty important. Unless you *do* plan how to use that ADDITIONAL HOUR A WEEK most effectively, you are apt to merely waste it. Here are some practical suggestions:

For City Work

1. To start, make a survey of all the houses or other buildings in your vicinity over an area of six square blocks. Go up one side of the street and down the other . . . do not pass up any; even though the exterior may appear in good condition, there may be some interior work to be done. If people are not home when you call, leave a business card or some literature (which any Pittsburgh Plate Glass Co. Warehouse will be glad to furnish for this purpose). On your business card, ask for an appointment.

2. As you make each call, make a notation of address and name of owner on a 3x5 card for your records. Indicate on this card the condition of the exterior, and if you have opportunity to see the interior, indicate its condition on the card, too. Mark on the card any comments the owner may have made regarding possibility of painting in the future.

3. When you get back to your shop or office, make a duplicate copy of these cards. File one set according to addresses, so you can tell exactly what areas you have covered. File the other set according to painting possibilities . . . for instance: If a place looked as though it might need work soon, or the owner appeared nearly ready, file the card so it will come up about a month hence, or two or three months, as your judgment dictates. If it looked like a year before painting would be needed, put the card in your next year's file box. After you get this system going, you will see how well it works out as a REMINDER FILE of possibilities in whatever area you work.

4. Plan two of your selling periods each month for house-to-house calls. Plan one period each month for Building Contractors, Real Estate Builders. Plan the fourth period each month, or at least part of it, for seeing Architects. Part of one period might be devoted to industrial plants or other large prospects. In all cases except your house-to-house calls, list the places you are going to call on in advance on individual cards.

5. Each week send the names and addresses of all likely prospects to the Advertising Department of The Pittsburgh Plate Glass Co., Milwaukee, Wisconsin. We will then send a letter and advertising literature to these prospects at frequent intervals, which will help sell them on the advisability of painting, and at the same time we will mention *you* as the painter for these prospects to consult.

6. Call on your old customers. Ask them for tips as to friends of theirs who may contemplate painting.

7. Make it worthwhile for each of the men in your employ to sell. Offer a bonus for every prospect your men bring to you which you eventually sell.

8. Remember this . . . that the Pittsburgh Plate Glass Co. is anxious to help you and is prepared to co-operate in many ways if you will give us the opportunity . . . and if you will do your share in devoting at least AN HOUR A WEEK TO SELLING you will be bound to develop worthwhile results.

For Country Selling:

It seems to be a generally accepted thought that the farmer wants to do his own painting. Too often he gets the cheapest paint he can buy in town or from some Mail-Order House; and whenever he has spare time he does some painting like any amateur might do it, without any real knowledge of what products or processes should be used for best results. He doesn't know how to mix paints or other finishes and he doesn't know how to apply them properly. His materials are very apt to be wrong and frequently he doesn't do the work under safe weather conditions. In the long run, the money he thinks he has saved by buying cheap materials and applying them himself, turns out to be a loss.

The farmer needs professional advice in painting. You can help him.

1. Get a list of farmers near your town, preferably adjacent farms on the same Rural Postal Routes, and send it to the Pittsburgh Plate Glass Co., Advertising Department, Milwaukee, Wisconsin. We will send them literature and refer to you as the proper man to do the work.

2. Get a list of Country Estates in your vicinity and sell them on the value of continuous maintenance painting, year after year.

Common Sense Mathematics Which Will Help You Sell

Whether you are approaching city or country prospects, be prepared to prove the value of paint protection.

Then figure it out for them.

Any building allowed to stand for 20 years without paint, has little, if any, money value. The wood warps, shrinks and cracks; the spaces between the boards, around windows and doors, etc., allow the destructive elements of the weather to enter, making the building unfit for habitation . . . worthless in twenty years, or in even a shorter period! Yet there are thousands of buildings that suffer just such neglect.

Common Sense Reasons for Painting

1. The cost of paint and its application is much less than the losses endangered through undue wear and depreciation.

2. Buildings kept properly painted will not only last longer but also render more service throughout their useful years.

3. Buildings kept properly painted remain attractive to others, a credit to the community and a source of pride to the owner or occupant, all of which are constructive elements contributing to the progress of a community.

4. Painting indicates thrift, refinement, and progress. Absence of paint indicates shiftlessness, a lack of pride, and an extravagance that even the rich prefer to avoid.

5. Paint makes buildings beautiful while it preserves them. Distinctive colors and finishes permit individuality of expression.

6. People protect their valuables . . . they do not leave them where they can be taken. Buildings not protected with paint are left unguarded for sun, rain, weather and dry rot to take and destroy.

How Often Should Paint Be Applied?

Several things should be taken into consideration when answering this question.

The further south, the more trying the exposure. Continuous sunlight and high humidity, or extremely dry climates, are unusually hard on paint. The question of surroundings is a factor. Paint having some protection from sunlight will wear longer than that which does not. Gaseous or salt-laden atmospheres, prevalence of alkali, dust or smoke, all have a bearing on the frequency of repainting.

For best possible protection, apply three coats when the building is erected. Allow three years to weather and apply one coat every two years or two coats every four years. It is poor economy to let buildings go longer than five years without applying two coats of good paint, or longer than three years if only one coat was applied at the previous painting.

Permit no compromise on quality of the paint.

Strive to Please the Discriminating Customer

It's the particular people you should be most careful to please. Much of your selling on every job is accomplished by the character of your workmanship and the quality of the materials you use. Convince the discriminating customers that you are delivering a professional job, by going out of your way to please them.

People of this sort, when pleased, become your best boosters. They will help you tremendously in selling others. Many a professional man owes his standing to the good fortune of a chance remark or recommendation by some person of prestige.

Hints in Competitive Selling

You are always facing the possibility of price competition. Frequently such competition excludes consideration of the comparative quality of the products involved. In most cases you can warn your prospect against inferior materials . . . but you must do so with tactfulness or it will appear to be prejudice.

You can always offer "proof" of your quality claims. A simple showing of what you can do with Pittsburgh Paint Products will usually help greatly in guiding a prospect away from the danger of "price consideration regardless of quality."

And always remember this: When you use first-quality products and materials, you are sure of delivering results that can be used as recommendations to help you in future selling. So it is always advisable to sell top-quality jobs!

But Don't Pass Up the Medium Quality Work

Size up your prospect. If you see that price is a vital draw-back, show him what can be done to reduce costs.

But never let him feel that your work will be of a character commonly classed as a "cheap" job. Give him the impression that, while it will not be as high grade as a first-quality job, it will still be good, serviceable work.

Impress your customers with the professional character of your workmanship. It requires a *good painter* to assure *good results.* It isn't all in the materials. A poor painter can and often does make even the best products look doubtful. With a good painter and Pittsburgh Paint Products the customer is assured of maximum values.

Low-Priced Paint May Produce High-Cost Jobs!

Tell your prospects and customers this:

Paint should be considered on a basis of its spreading rate and years of service. How many square feet will it cover per gallon . . . what are its working or spreading properties . . . and how many years will it last? Those are three important points to consider.

Low-priced paints are sure to result in high costs. They have less covering capacity and therefore require greater gallonage. They work or spread harder and therefore increase labor costs. They never give as long service and therefore create dissatisfaction that undermines a painter's good reputation . . . a costly loss which every painter must guard against.

Your customer should be told that the cost of material usually is about 25% of the job and the cost of the craftsmanship in applying it is about 75%. The painter who cuts prices ridiculously low has to hold back principally on the workmanship he puts into the job. He hasn't enough leeway on *materials* to show any important saving. He *can* hold back a lot on the quality and thoroughness of his *workmanship* . . . and in all such cases the customer is the one who suffers.

Use Photos of Completed Work When Selling

Whenever you complete a particularly attractive exterior or interior job, ask the owner for permission to take photos. Have a commercial photographer take the pictures. Interiors should be shown *with furnishings in place.*

Have all photos of standard size, 8x10 or 5x7, and have them mounted on linen, with end-tabs, punched for insertion in a standard photo-album. As you accumulate photos of various jobs, place them in the photo album. In time you will have an extremely valuable sales help. It will relieve you of volumes of talk when you are approaching new prospects. People like to look at pictures. Showing what you have done for others makes a mighty convincing sales approach.

Offer Ideas

Show what can be done with stencils. Develop a variety of decorative ideas for various rooms of the house and prepare a portfolio of stock stencil designs. These will help immensely in selling quality jobs at profitable prices.

One of the surest ways of getting the good will and interest of fathers and mothers in homes where there are small children is to show how stencils of animals or toys or other juvenile subjects will brighten up the children's rooms or playroom.

You will have no trouble in getting a good selection of appropriate stencils for the various rooms of the home from any modern Interior-Decorators' Supply House.

If your prospect hesitates over the choice of some particular design, offer to make up a sample panel so that a better idea of the effect may be visualized.

Color Suggestions

In Sections VII and VIII of this book you will find many valuable color ideas.

Use Section VII as your "COLOR AUTHORITY." You will be able to render an important service in color advice. You will be able to satisfy your customers better. You will gain a reputation which will help to make more people seek you to do their painting. That's good business.

Use Section VIII to help your customers and prospects decide on color plans for exteriors and interiors.

PITTSBURGH Paint Products

DIRECTORY of PRODUCTS
and their uses

Over Three-Quarters of a Century of Progress

The organization that is now the Pittsburgh Plate Glass Company started its operations in a modest way during those primitive pioneering days of Indian warfare, pony express, stage coach, etc., back in 1855. Although there were some old established manufacturers in the business even at that time, this new organization gradually established its leadership in the industry and today is one of the largest manufacturers and distributors in the world of paint products, enamels, varnishes, lacquers and brushes.

Paint is known to have been used by man for thousands of years. Far back in prehistoric times, evidence indicates determined, though crude, attempts to produce and use paint. During what is known as the palaeolithic age, probably not less than fifty thousand years ago, it is estimated that paint was used first, for pictorial purposes.

It is a significant fact, however, that practically all the real progress in the paint industry has developed during the past three-quarters of a century and since the entry of Pittsburgh Plate Glass Company into the industry. We are pleased to have been identified with this development.

By developing products of unusual quality, by gaining recognition for those products, by foreseeing the demand, by keeping production and distribution facilities always equal to that demand, by organizing extensive chemical research and laboratory facilities in an unrelenting effort to discover better formulas to meet specific conditions, by improving manufacturing processes, by studying the requirements of users, painters and dealers from every standpoint . . . the Pittsburgh Plate Glass Company has accumulated experience which is reflected in the unusual values represented in the long list of specialized products that have been developed for various requirements as listed in our "DIRECTORY of PRODUCTS and THEIR USES."

Crude manufacturing methods that were tolerated in the days when the company started, have been completely wiped out and supplanted by the most modern, scientifically-controlled equipment and processes known to chemical engineering. Today the paint, varnish, lacquer, and brush factories of the Pittsburgh Plate Glass Company are the most modern and best equipped in the paint industry, with the most extensively exact scientific control of results and the finest of working conditions.

The Management is firm in the belief that the foundation of a manufacturing enterprise is a modern plant, manned by efficient, loyal, contented personnel, each individual sharing as broadly as possible in the progress of the business. Guided by such policies since its beginning in 1855, the Paint, Varnish and Lacquer Division of the Pittsburgh Plate Glass Company has naturally attracted and held an organization that includes the foremost authorities and best qualified craftsmen in each phase of the business.

These facts all contribute to the uniform high quality standards maintained in all Pittsburgh Paint Products. The following "DIRECTORY of PRODUCTS and THEIR USES," in addition to the complete data on each product as described in this Manual, should frequently prove helpful in determining the best method and finish for beautifying and preserving various types of surfaces.

WHAT TO USE	HOW TO USE IT
AUTOMOBILES Paint and Varnish Remover Waterspar Quick-Drying Enamel—Auto Colors Waterspar Varnish, Transparent 200 Transparent Waterspar Q. D. Varnish Plasco Utility Enamel Lavax Mimax	**REFINISHING AUTOMOBILES** For the best results, the refinishing of an automobile is a job for a specially equipped shop where trained men are expert in the proper use of the highest grade automotive products. Mimax, the high quality lacquer or Lavax, a specially designed automotive enamel, are particularly recommended. For the car owner who wishes to repaint his own car, Waterspar Q. D. or Plasco Utility Enamels will be found easy to apply and durable in service.
AUTOMOBILE ENGINES Aluminum Paint (No. 40 Aluminum Liquid) Waterspar Quick-Drying Enamel—Auto Colors Plasco Utility Enamel	All oil and grease should be removed first by thorough washing with gasoline. Allow sufficient time for gasoline to dry, then apply one coat of either material recommended. If selecting Aluminum Paint use Liquid No. 40 as directed for application to surfaces subject to heat.
AUTOMOBILE TOPS Waterspar Auto Top Dressing	Dust or wipe the top carefully and apply one coat of Waterspar Auto Top Dressing. Will dry for use in six to eight hours. This top dressing is designed especially for this work, is very elastic, and will not shrink top fabric. High Gloss.
AWNING FRAMES (See Metal Pipes)	
BABY CARRIAGES (Baby Walkers, Baby Pens, Cribs, Etc.) Waterspar Quick-Drying Enamel Waterspar Varnishes Plasco Utility Enamel	Baby carriages and cabs may be refinished easily and quickly by using any of materials suggested. On work where the finish is still in good condition, but lacks gloss, apply one coat of Waterspar Transparent Varnish.
BARNS Pittsburgh Barn and Roof Paint Sun-Proof Paint Plasco Ready-Mixed Paint Snolite Tuscar Red Barn Paint Tor-On Shingle Stain	Any of the products listed assure excellent service. If colors other than the customary red are desired, use Sun-Proof, Plasco, or Snolite tinted.

WHAT TO USE	HOW TO USE IT
BATH TUBS Waterspar Quick-Drying Enamel Plasco Utility Enamel	We do not recommend the painting of porcelain coated surfaces. All exposed metal surfaces may, however, be enameled with any of the products mentioned.
BEDS (See Furniture)	
BICYCLES Paint and Varnish Remover Waterspar Quick-Drying Enamel Waterspar Varnishes Metaleaf Aluminum Paint Plasco Utility Enamel	
BLACKBOARDS Plasco Utility Blackboard Green or Black Enamel	For repainting old blackboards, apply one coat of this material as received. When preparing a new board it is best to first build up a surface, by applying several coats of a good surfacer, sanding to smooth surface, and following with two coats of Plasco Utility Enamel Blackboard Green or Black. Will not rub glossy with use.
BOATS Waterspar Quick-Drying Enamel 200 Transparent Waterspar Varnish Waterspar Quick-Drying Colored Varnish Sun-Proof Paint Tector Florhide Enamel Aluminum Paint Marine Spar	The character of the boat determines largely what products shall be used in painting. On exposed decks, if canvas, first use one coat of Tector, followed by two coats of Florhide Enamel. This same material should be used on wood or steel decks also. On all varnished surfaces use 200 Waterspar Transparent Quick-Drying Varnish or Marine Spar. Aluminum Paint is also adaptable for many boat surfaces and is attractive on metal parts.
BOOKCASES (See Furniture)	
BOWLING ALLEYS **(See Floors)**	
BREAKFAST SETS Waterspar Quick-Drying Enamel Waterspar Quick-Drying Colored Varnish 200 Transparent Waterspar Quick-Drying Varnish Waterspar Transparent Varnish Plasco Utility Enamel Pitcairn Wood Stains Pitcairn Finishing Spar Pitcairn Dull Finish and Satin Finish Spirit Lacquer	Breakfast sets may be enameled or stained and varnished as desired. If a stained effect is desired, use a coat of Spirit Lacquer over the stain to guard against bleeding.

WHAT TO USE	HOW TO USE IT
BRIC-A-BRAC (See Furniture)	
BRICK Cementhide Sun-Proof Paint Plasco Ready Mixed Paint Florhide Enamel Aluminum Paint Pittsburgh Barn and Roof Paint	Cementhide is particularly recommended because of its original low sheen and selection of colors well suited to the painting of brick surfaces.
BRIDGES Ironhide Liquid Graphite Sun-Proof Paint Plasco Ready Mixed Paint Aluminum Paint 060 Red Lead	The painting of bridges, structural steel or iron is very important, not only to preserve and beautify but to guard against the ravages of rust. Before any painting can be done the entire structure should be gone over carefully and wire brushed or scraped to remove old paint scale and rust. All rust spots must then be touched up with 060 Red Lead Paint, allowing plenty of time for drying before proceeding with final coats. On new work, touch up spots caused by abrasion, same as above, then apply finishing coats. Ironhide is the best all-around paint for this purpose, but other products mentioned here can be used as directed, especially as finish coats.
BURLAP (See Canvas)	
CANOES (See Boats)	
CANVAS Tector Sun-Proof Paint Waterspar Quick-Drying Enamel Florhide Enamel Plasco Utility Enamel	Canvas, being very coarse and more or less porous, needs first a coat of Tector, the elastic primer, which renders canvas waterproof and provides a perfect foundation for the application of color coats. Any of the materials listed may be used for either interior or exterior exposure.
CEILINGS **(See Walls, Plaster and Concrete)**	
CEILINGS—Metal **(See Steel Ceilings)**	

WHAT TO USE	HOW TO USE IT
CHAIRS Waterspar Quick-Drying Enamel Waterspar Quick-Drying Colored Varnish Plasco Utility Enamel Waterspar Transparent Varnish	A coat of enamel or varnish will make practically any old chair look as good as new. Waterspar Quick-Drying Enamels are highly recommended for the protection and beautification of kitchen chairs, breakfast room, sun parlor and nursery furniture. Waterspar Quick-Drying Colored Varnish is exceptionally satisfactory for refinishing varnish pieces because it stains and varnishes in one coat. Always be careful to remove all grease and dirt before painting or varnishing.
CHESTS (See Furniture)	
CHICKEN COOPS (See Barns)	
CHIMNEYS (See Brick)	
CLOCKS (See Furniture)	
CLOTHES HAMPERS (See Reed Furniture)	
CONCRETE FLOORS Florhide Enamel	Before concrete floors can be painted properly, they must be clean and dry. Damp floors will not permit any paint to adhere properly.
CONCRETE SURFACES—Upright Cementhide Sun-Proof Paint Plasco Ready Mixed Paint Pittsburgh Barn and Roof Paint Tuscar Barn Paint Aluminum Paint	Cementhide is especially recommended because of its pleasing low sheen and suitable color selection.
CONDUCTOR PIPES (See Galvanized Iron and Tin)	
CRACKS IN FLOORS Paste Wood Fillers	The cracks in the floors should be cleaned out and then filled with the materials suggested here.
DESKS (See Furniture)	

WHAT TO USE | HOW TO USE IT

DOORS
(See Interior Finish for Houses)

DOWN SPOUTS
(See Galvanized Iron and Tin)

DRAYS AND WAGONS
Paint and Varnish Remover
Plasco Utility Enamel
Waterspar Quick-Drying Enamel
Waterspar Transparent Varnish
200 Transparent Waterspar Q. D. Varnish

DRESSERS (See Furniture)

ELEVATORS—Grain
Wallhide Exterior Primer
Sun-Proof Paint
Pittsburgh Barn and Roof Paint
Plasco Ready Mixed Paint
Snolite
Tuscar Red Barn Paint
Aluminum Paint
Tor-On Shingle Stain

ELEVATORS—Passenger
(See Registers)

FENCES
Wallhide Exterior Primer
Sun-Proof Paint
Ironhide
Plasco Ready Mixed Paint
Metaleaf Aluminum Paint
Plasco Utility Enamel
Graphite Paint

Any of the liquid ready-mixed exterior paints mentioned here are suitable for painting fences. Ironhide, Plasco Utility Enamel, and Metaleaf Aluminum Paint are recommended for metal fences.

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FIRE ESCAPES
Ironhide
Metaleaf Aluminum Paint
Graphite Paint
Sun-Proof Paint
Plasco Ready Mixed Paint

Fire Escapes, subject to severe exterior exposure, should be coated with materials designed for utmost preservation. For this we recommend Ironhide, the standard of all metal protective paints.

Remove all rust by thoroughly wire-brushing and dusting before painting. The other materials listed here will also give good service on metal.

FIXTURES (Brass)
Waterspar Linoleum Lacquer

WHAT TO USE	HOW TO USE IT
FLOORS—Linoleum (See Linoleum)	
FLOORS—Wood (To Paint) Florhide Enamel Waterspar Quick-Drying Enamel Waterspar Liquid Wax Waterspar Polishing Wax Waterspar Self Polishing Wax	Old paint scale and dirt must be removed. Then dust floors before painting. Florhide Enamel can be used on interior or exterior floors, porches, etc.
FLOORS—Wood (To Varnish) Paste Wood Filler Waterspar Quick-Drying Colored Varnish Waterspar Transparent Varnish 200 Transparent Waterspar Quick-Drying Varnish Waterspar Liquid Wax	Carefully remove all oil left by oil mops, wax, or soap, by washing off with naphtha or benzine. Varnish will not dry properly when applied over waxed or oiled floors. For complete information on preparing new floors of various woods for varnishing, staining, waxing, et cetera, see Architectural Specifications.
FLOORS—Concrete (See Concrete Floors)	
FURNACE FRONTS Aluminum Paint (No. 40 Aluminum Liquid) Graphite Paints Plasco Utility Stove Pipe Black Enamel	All rust and dust should be removed before any painting is done. Use Aluminum Paint, made by mixing Aluminum Powder with Aluminum Paint Liquid No. 40, which has been designed for application to heated surfaces.
FURNACE PIPES (See Tin)	
FURNITURE Paint and Varnish Remover Waterspar Transparent Varnish 200 Transparent Waterspar Quick-Drying Varnish Pitcairn Wood Stains Spirit Lacquer Waterspar Quick-Drying Colored Varnish Waterspar Quick-Drying Enamel Plasco Utility Enamel Waterspar Liquid Wax	If the finish on the furniture is still in good condition, but dulled through age, it can be restored easily to attractiveness, simply by coating with Waterspar Transparent or Waterspar Quick-Drying Colored Varnishes. For nursery, sun room, or bedroom, where color is desired, use the Waterspar Products suggested or Plasco Utility Enamel.
FURNITURE (Metal) Waterspar Quick-Drying Enamel Plasco Utility Enamel	

WHAT TO USE	HOW TO USE IT
GALVANIZED IRON 30-69 Lavax (Galvanized Iron) Metal Primer Ironhide Sun-Proof Paint Plasco Ready Mixed Paint Pittsburgh Barn and Roof Paint Tuscar Barn Paint	The successful painting of galvanized iron depends chiefly upon the proper priming coat. 30-69 Lavax (Galvanized Iron) Metal Primer is a product for this special job. Follow directions carefully.
GARAGES (See Houses)	
GRATE FRONTS Aluminum Paint (No. 40 Aluminum Liquid) Graphite Paint Utility Stove Pipe Black Enamel	Any of the materials listed here will stand any reasonable amount of heat. Aluminum Paint, made with Aluminum Paint Liquid No. 40, is well suited for this purpose because of its metallic pigment base.
GUTTER TIN Ironhide Graphite Paints Pittsburgh Barn and Roof Paint Sun-Proof Paint Plasco Ready Mixed Paint 30-69 Lavax (Galvanized Iron) Metal Primer	It is safer to paint tin that has been exposed to the weather after the film of grease commonly found on tin has been removed by the elements. Any of the exterior paints suggested here can be used with confidence.
HOUSES—Wood—Exterior Wallhide Exterior Primer Sun-Proof Paint Snolite Plasco Ready Mixed Paint Florhide Enamel Banzai Enamel Pittsburgh Fluid Oil Colors Pitcairn Aged Varnishes	For general exterior painting on wood buildings, Sun-Proof Paint is the standard of comparison. It has no equal. Snolite is also in a class by itself. Although furnished in white only, it can be tinted to any desired color with Pittsburgh Fluid Oil Colors. Use Florhide Enamel for porch floors and Banzai Enamel for front entrance and pillars where a porcelain-like finish is desired.
HOUSES—Concrete Stucco (See Concrete Surfaces)	
ICE BOXES (See Furniture)	
ICE CREAM TUBS Plasco Utility Enamel Florhide Enamel Waterspar Quick-Drying Enamel	Be careful that the tubs are clean and dry before painting.
IMPLEMENTS Plasco Utility Enamel Ironhide	All grease and dirt should be carefully removed, washing entire surface with gasoline or benzine. Plasco Utility Enamel is best suited for painting implements, being especially designed for this work.

WHAT TO USE	HOW TO USE IT
INCUBATORS (See Furniture)	
INTERIOR FINISH Tector Pitcairn Wood Stains Spirit Lacquer Pitcairn Finishing Spar Pitcairn Master Painters Spar Pitcairn Dull and Satin Finish Plasco Utility Enamel Waterspar Transparent Varnish 200 Transparent Waterspar Quick-Drying Varnish Banzai Undercoater Banzai Enamel Waterspar Quick-Drying Colored Varnish Waterspar Liquid Wax Waterspar Polishing Wax Waterspar Self-Polishing Wax	For complete information on preparation of various woods for varnishing, staining and waxing, see Architectural Specifications.
INTERIOR SOFT WOOD FLOORS Pitcairn Wood Stains Waterspar Transparent Varnish 200 Transparent Waterspar Quick-Drying Varnish Florhide Enamel Pitcairn Floor Spar Waterspar Quick-Drying Floor Enamel Waterspar Polishing Wax Waterspar Self-Polishing Wax Hard Drying Floor Oil	For complete information on preparation for varnishing various wood floors see Architectural Specifications.
INTERIOR HARD WOOD FLOORS Pitcairn Wood Stains Paste Wood Filler Waterspar Transparent Varnish 200 Transparent Waterspar Quick-Drying Varnish 100 Clear Interior Waterproof Quick-Drying Varnish Pitcairn Floor Spar Waterspar Liquid Wax Waterspar Polishing Wax Waterspar Self-Polishing Wax Hard Drying Floor Oil	For complete information on preparation for varnishing of various wood floors see Architectural Specifications.
KITCHEN WALLS Wallhide First Coater Wallhide Interior Semi-Gloss Wall Paint Sun-Glo Finish Banzai Enamel Alba Lux Sun-Proof Paint Plasco Ready Mixed Paint Waterspar Quick-Drying Enamel	Kitchen walls may be finished with Wallhide First Coater and Wallhide Interior Wall Paint, preferably Semi-Gloss, or with Wallhide First Coater and Sun-Glo Finish. Next in favor are Banzai (White or Tinted), or Alba-Lux. For wainscote of hard smooth plaster, Waterspar Quick-Drying Enamels can be used. Be sure that walls are free from the greasy substances usually deposited on kitchen walls by the steam and fumes from cooking.

WHAT TO USE	HOW TO USE IT
LADDERS (See Floors)	
LATTICE (See Houses)	
LAWN FURNITURE Waterspar Quick-Drying Enamel Waterspar Transparent Varnish 200 Waterspar Transparent Varnish Sun-Proof Paint Plasco Ready Mixed Paint Plasco Utility Enamel	As lawn furniture is usually subject to rather severe exposure to the weather, we recommend paint and enamel materials that will give utmost protection and durability. The enamels listed offer a wide range of color, which is a factor not to be overlooked. Sun-Proof and Plasco Ready-Mixed Paint are also highly recommended for this work.
LAWN MOWERS (See Metal Pipes)	
LEATHER Waterspar Liquid Wax	•
LINOLEUM Waterspar Linoleum Lacquer Waterspar Liquid Wax Waterspar Self-Polishing Wax 300 Waterspar Quick-Drying Linoleum Varnish	First wash the linoleum carefully with soap and water. Then remove all traces of soap by rinsing with clear water. Allow sufficient time to dry before attempting to varnish. One coat of Waterspar Linoleum Varnish is sufficient for average protection.
METAL FURNITURE (See Furniture, Metal)	•
METAL PIPES Ironhide Aluminum Paint Waterspar Quick-Drying Enamel Plasco Utility Enamel	On all exterior metal piping use Ironhide, the product designed especially for metal protection. Any of the other products mentioned here are suitable for interior use on metal piping. Remove all scale, old paint, dirt, before painting.
METAL ROOFS Ironhide Pittsburgh Barn and Roof Paint Aluminum Paint Tuscar Barn Paint 30-69 Lavax (Galvanized Iron) Metal Primer	• Metal roofs may be painted with any of the products listed. When Aluminum Paint is used always prime the surface with Ironhide Inhibitive Red Primer as a foundation for the finish coats.
MILK HOUSES (See Barns)	See Galvanized Iron directions.

WHAT TO USE	HOW TO USE IT
MOTORS (See Auto Engines)	
MOTORCYCLES Paint and Varnish Remover Waterspar Quick-Drying Enamel Waterspar Transparent Varnish 200 Transparent Waterspar Quick-Drying Varnish Plasco Utility Enamel Aluminum Paint	
OUT BUILDINGS (See Barns)	
PIANOS (See Furniture)	
PLUMBING (See Metal Pipes)	
PORCH CEILINGS Wallhide Exterior Primer Sun-Proof Paint Plasco Ready Mixed Paint Waterspar Transparent Varnish 200 Transparent Waterspar Quick-Drying Varnish Marine Spar Florhide Enamel	Ceilings may be painted, enameled, or varnished, using any of the products listed.
PORCH FLOORS Florhide Enamel Sun-Proof Paint Plasco Ready Mixed Paint	Whether floors are of wood or concrete, Florhide Enamel will give unequalled satisfaction and service. The other products mentioned may be used, but Florhide is the most satisfactory. Be sure surface to be painted is clean.
PORCH FURNITURE Waterspar Quick-Drying Enamel Sun-Proof Paint Plasco Ready Mixed Paint Waterspar Transparent Varnish 200 Transparent Waterspar Quick-Drying Varnish Plasco Utility Enamel	
PUMPS (See Metal Pipes)	
RADIATORS Aluminum Paint Sun-Glo Finish Plasco Utility Enamel Waterspar Quick-Drying Enamel Wallhide Interior Finish	Radiators may be painted with almost any paint or enamel. The most practical way, however, is to paint them the same color as the walls, using Wallhide as directed.

WHAT TO USE	HOW TO USE IT
REED FURNITURE Waterspar Quick-Drying Enamel Waterspar Quick-Drying Colored Varnish Waterspar Transparent Varnish Plasco Utility Enamel Pittsburgh Fluid Oil Colors	Paint reed furniture with brush the same as any other furniture, or use spray gun. The enamels and varnishes suggested will give satisfactory results on either new or repaint work. Surfaces to be painted must be clean and free from foreign matter. Delightful two-tone effects may be secured by giving job wash coat of oil color reduced with turpentine, and wiped. The color will remain only in the coarse or low spots of the weave.
REFRIGERATORS (See Furniture)	
REGISTERS Aluminum Paint Florhide Enamel Waterspar Quick-Drying Enamel Plasco Utility Enamel	Clean surface thoroughly and paint with any of the material suggested. Two coats will produce a very lasting and attractive job.
ROOFS—Metal **(See also Galvanized Iron)** Ironhide Pittsburgh Barn and Roof Paint Aluminum Paint Tuscar Barn Paint	Follow directions given for painting Metal Roofs.
ROOFS—Wood Tor-On Shingle Stain Sun-Proof Paint Plasco Ready Mixed Paint Pittsburgh Barn and Roof Paint Tuscar Barn Paint	Before doing any painting it is best to see that the roof is in good condition. Do the necessary repairing first. Tor-On Shingle Stain is the standard shingle preservative. Any of the other products listed should be used when paint instead of stain is desired. A large variety of colors are available in the three first mentioned products.
ROUGH-SAWED SIDING Tor-On Shingle Stain Sun-Proof Paint Plasco Ready Mixed Paint Pittsburgh Barn and Roof Paint Tuscar Barn Paint	Excellent results will be obtained by using Tor-On Shingle Stain on rough siding. Sun-Proof or Plasco Paints are suitable when a high gloss finish is desired. Both of these lines are available in a wide range of colors. The other products are available in red and gray only.
SCREENS Waterspar Quick-Drying Enamel Waterspar Transparent Varnish 200 Transparent Waterspar Quick-Drying Varnish Plasco Utility Shufli Screen Enamel	Screens and screen doors may be coated with any of the products listed. Be careful to clean the surface before painting. On varnish-finished screen doors it is best to sandpaper the surface before revarnishing.

WHAT TO USE	HOW TO USE IT
SILOS (See Barns)	
SILVERWARE Waterspar Linoleum Lacquer	
SMOKING CABINETS (See Furniture)	
SHOW CASES (See Furniture)	
SMOKESTACKS Ironhide Graphite Paints Aluminum Paint (No. 40 Aluminum Liquid)	The surface should be wire-brushed first to remove old paint scale, rust and accumulation of soot. While Ironhide is best suited for this work, the other materials listed can be used with confidence that satisfactory results will be assured. If Aluminum Paint is desired, the surface should first be primed with a suitable metal primer, preferably Ironhide Inhibitive Red.
SPRINKLERS (See Metal Pipes)	
STAIRS (See Floors)	
STEAM PIPES Waterspar Quick-Drying Enamel Aluminum Paint (No. 40 Aluminum Liquid) Plasco Utility Enamel Ironhide	Any of the products listed will give excellent results on steam pipes. Use wire-brush to remove loose scale, paint and dirt before painting.
STEEL CEILINGS Wallhide Interior Finish Sun-Glo Finish Banzai Enamel Alba-Lux	Steel or metal ceilings are finished very much the same as plaster or wood. Finishing coats may be selected from any of the materials suggested.
STORE FRONTS Wallhide Exterior Primer Sun-Proof Paint Plasco Ready Mixed Paint Waterspar Transparent Varnish 200 Transparent Waterspar Quick-Drying Varnish Banzai Enamel	Many attractive color combinations can be worked out from the numerous colors available in lines suggested for this purpose. It is good business to paint store fronts in bright colors. Surface should be properly prepared by dusting and scraping carefully.
STOVE PIPES Plasco Utility Enamel, Stove Pipe Black	Pipes should be clean before painting.

WHAT TO USE	HOW TO USE IT
STRUCTURAL STEEL Ironhide	
SWINGS (See Lawn Furniture)	
TABLES (See Furniture)	
TANKS—Steel Ironhide Graphite Paints Aluminum Paints Sun-Proof Paints	The first and probably the most important operation in painting metal, is to properly prepare the surface, removing the old paint and scale by wire-brushing and scraping. Bare spots should first be touched up and allowed to dry before coating entire surface. Ironhide is best suited for this kind of painting.
TIN Ironhide Graphite Paints Pittsburgh Barn and Roof Paint Sun-Proof Paint Plasco Ready Mixed Paint 30-69 Lavax (Galvanized Iron) Primer	Follow directions given for the painting of Gutter Tin.
TOYS (See Furniture)	•
TRACTORS Paint and Varnish Remover Aluminum Paint Waterspar Transparent Varnish 200 Transparent Waterspar Quick-Drying Varnish Plasco Utility Enamel Waterspar Quick-Drying Enamel	In the event the finish is too badly checked or weathered it is best to remove what remains with Pitcairn Paint and Varnish Remover. Then wash entire job with gasoline or benzine to remove foreign matter and remover crystals. Allow ample time to dry before painting. Two coats of any of the materials listed here will give excellent results on either wood or metal. Sandpaper lightly between coats. To insure durability and extra high gloss, finish with one coat of Waterspar Transparent Varnish.
TRELLISES (See Houses)	•
TRUCKS Paint and Varnish Remover Aluminum Paint Waterspar Transparent Varnish 200 Transparent Waterspar Quick-Drying Varnish Plasco Utility Enamel Waterspar Quick-Drying Enamel	Follow directions given for finishing automobiles.

WHAT TO USE	HOW TO USE IT
WAGONS (See Automobiles) Paint and Varnish Remover Aluminum Paint Waterspar Transparent Varnish Plasco Utility Enamel Waterspar Quick-Drying Enamel	By following directions given for finishing tractors, excellent results will be assured.
WALLS—Plaster and Concrete Wallhide System Velhide System Blending and Glazing Liquid Sun-Glo Finish Snolite Cementhide Banzai Enamel Alba-Lux	Either interior or exterior paints or enamels may be used for protecting and beautifying interior standing plaster and concrete surfaces. However, the Wallhide System is highly recommended for universal wall painting.
(For Sealing Walls not to be Painted) Waterspar Linoleum Lacquer	
WALLBOARD Plasco Primer Sealer Wallhide Interior Wall Paint Velhide System Blending and Glazing Liquid Sun-Glo Finish Snolite Banzai Enamel Alba-Lux Plasco Utility Enamel	Plasco Primer Sealer is specially designed and approved by wallboard manufacturers as the proper foundation coat. Use Plasco Primer Sealer under any of the approved finish coats.
WALLPAPER FINISH Waterspar Wallpaper Lacquer	
WICKER FURNITURE **(See Reed Furniture)**	
WINDMILLS **(See Metal Pipes and Structural Steel)**	
WINDOW BLINDS (See Houses)	
WINDOW SCREENS (See Screens)	
WOODWORK (See Interiors)	
WRITING DESKS (See Furniture)	

SUN-PROOF PAINT

A Pioneer of Mixed Paint

The oldest Pittsburgh Paint Product is Sun-Proof. It was introduced when mixed paints were considered a radical innovation and had to establish itself upon merit alone. The original purpose was to build a product that would have the utmost durability on outside exposure and from this ideal there has been no change. As developments in technical information and improvements in manufacture have been made, they have been incorporated into Sun-Proof, so that it stands today a thoroughly modern paint with an unbroken quality record of nearly forty years.

Sun-Proof is recommended for the field of general exterior painting, to protect against weather wear and to decorate by means of color. It is suitable for use on every surface, although mostly applied on wood. Over an appropriate primer it is also adaptable for brick, steel, concrete, stone, and canvas, but it should be remembered when so used the finish will dry with a luster.

Sun-Proof has always been a tri-pigment paint. The advantages in durability and closeness of texture, of using three pigments in judicious proportions caused this principle to be adopted. These pigments are so balanced in their qualities that the coating will wear away by gentle chalking upon exposure and leave a surface in splendid condition for repainting. This is of the greatest importance since most exterior work is repainting. Paints that are unscientifically formulated often develop deep cracks and later peeling occurs. This makes complete removal of the old finish necessary at considerable expense. The compounding of Sun-Proof is assurance against such a result.

BASIC CARBONATE OF LEAD has always been recognized as one of the most valuable white pigments. However, when used alone, it produces a paint in which chalking rapidly develops and later, fine checking occurs. OXIDE OF ZINC is another white pigment widely used but is unsuitable alone because it forms a film which hardens and then cracks with age. Blending in correct proportions will modify the properties of both materials and together with SILICA (the third pigment) an invulnerable combination is formed. PURE LINSEED OIL is the liquid portion of Sun-Proof. Enough turpentine and drier are added to produce proper working and drying qualities. It should be remembered that analysis reveals only the chemical nature of the ingredients of a paint but tells nothing of their physical nature. The success of an exterior paint is intimately related to the physical form of the pigments.

The spreading rate in all cases of painting depends upon the nature of the surface. Considerable variation in figures may be expected. For average conditions and as a basis for estimating it is conservative to figure Sun-Proof as follows: One coat over Wallhide Exterior Primer—600 sq. ft. per gallon. Two coats new or old work without the use of Wallhide Exterior Primer—350 to 400 sq. ft. per gallon.

Colors

There are 24 carefully chosen colors besides Black, two Outside Whites, Inside Flat White, and Inside Gloss White. Many pleasing color harmonies may be built up from the regular shades, while intermediate tones may be created by intermixing or by adding Pittsburgh Fluid Oil Colors.

Oil colors are used for tinting purposes to secure the desired shade. In producing some of the darker shades, such as browns, dark greens, red and black, solid colors are necessary and consequently the quantity of white pigments is reduced or eliminated entirely.

The tints and shades are made from the purest and most light-fast coloring matter obtainable.

They have been carefully selected after many years' experience in consumer requirements. There is ample assortment for every purpose, whether body color, trim or for outside walls, ceilings or woodwork.

Sun-Proof Titanic Outside White

This is a distinctive unit of the line and deserves special mention. For permanent whiteness of color, as well as clarity of tone, it should always be selected. Powerful hiding qualities resulting in both economy and strong covering are an outstanding feature of this paint.

In recent years, several new white pigments have been added to those available for paint manufacture. Titanium White is the most popular of them and has already secured widespread usage. Like all the rest, it gives best results only when skillfully blended with other pigments; alone, it chalks early and heavily. The characteristics that make Titanium White distinctive are high hiding power, clear whiteness and resistance to the yellowing action of Sulphur vapors. Two coats of Titanium White base paint will often equal three coats of ordinary paint.

Outside White

Intended for use on surfaces subjected to severe exposure. Also suitable for inside painting where a high grade pure linseed oil paint is desired.

Inside Gloss White

This is a high grade modern light-reflecting paint suitable for general inside use. May be applied direct to the surface to be painted or applied over one or two coats of Inside Flat White for producing a smooth, durable semi-enamel finish that will hold its pure white color and give long wear and service. Works and flows better than many enamels.

In addition to being suitable for interior house finishing, this paint is suitable for general commercial uses such as painting of sales rooms, school interiors, warehouses, laundries and similar types of work.

May be tinted to light shades with Pittsburgh Fluid Oil Colors.

Inside Flat White

This color is intended for general interior use same as the gloss white, where a full flat finish is desired.

Especially good for use as an Undercoater.

Black

This is a jet black elastic paint having greater weather wearing properties than white and light tints. It is suitable for use on all exposed surfaces whether wood or metal.

May be used for sash trimming, screen windows and doors. Suitable for painting steel work and bridges, boat hulls and smoke stacks.

Packages

Sun-Proof is furnished in the following regular sizes: drums, five, one, half, quarter and eighth gallon cans.

Directions

PREPARATION OF SURFACE

Surface must be clean and dry. Shellac knots and pitchy places before painting. Paint only in dry weather with mild temperature. Putty nail holes after first coat. Stir contents thoroughly from the bottom.

Three Coat System

PRIMING COAT—NEW OR OLD WORK

Wallhide Exterior Primer used according to directions on the package.

SECOND COAT—NEW WORK

Add one pint of Leptyne or Turpentine to each gallon of Sun-Proof.

FINISHING COAT—NEW OR OLD WORK

Sun-Proof Paint as it comes in the package.

Two Coat System

Three coats are always preferable for outside painting of New Work, but with the use of WALLHIDE EXTERIOR PRIMER, the Vitolized Oil Paint, a satisfactory two coat job can be secured by eliminating second coat from the above directions. Wallhide Exterior Primer is also especially recommended for surfaces which are badly weathered and in poor condition, and for such woods as cypress and cedar.

For Priming Coat a mixture of three pints of Raw Linseed Oil, one pint of Leptyne or Turpentine, and one gallon of Sun-Proof Paint may be substituted for Wallhide Exterior Primer. Wallhide Exterior Primer dries overnight. Sun-Proof requires a longer period preferably in excess of 72 hours. While painting under unfavorable weather conditions is not recommended because of retarded drying, if it is done one-half pint of Pitcairn Compo Drier should be added to each gallon of Sun-Proof.

Interior Use

Sun-Proof colors are suitable for interior use where a gloss finish is desired. ON NEW WORK use Wallhide Interior First Coater followed by Sun-Proof as received in the package. REPAINTING use Sun-Proof Paint as received in the package.

DIRECTIONS

FOR INSIDE FLAT WHITE AND GLOSS WHITE

Stir contents thoroughly from the bottom.

PREPARATION OF SURFACE

Wash or scrape off all calcimine, loose paint, grease and dirt. Fill cracks with a stiff paste made of Inside Flat White and Plaster Paris. Touch up all patch spots with first coat mixture. Smooth or glossy paint should be roughened with steel wool or sandpaper before repainting.

FLAT OR GLOSS FINISH

NEW WORK—FIRST COAT

Add from one quart to a half gallon of Pure Boiled Linseed Oil to a gallon of Inside Flat White and allow to dry overnight.

FINISHING COAT

Use Inside Flat White or Inside Gloss White as it comes in the package, depending on which type of finish is desired.

REFINISHING

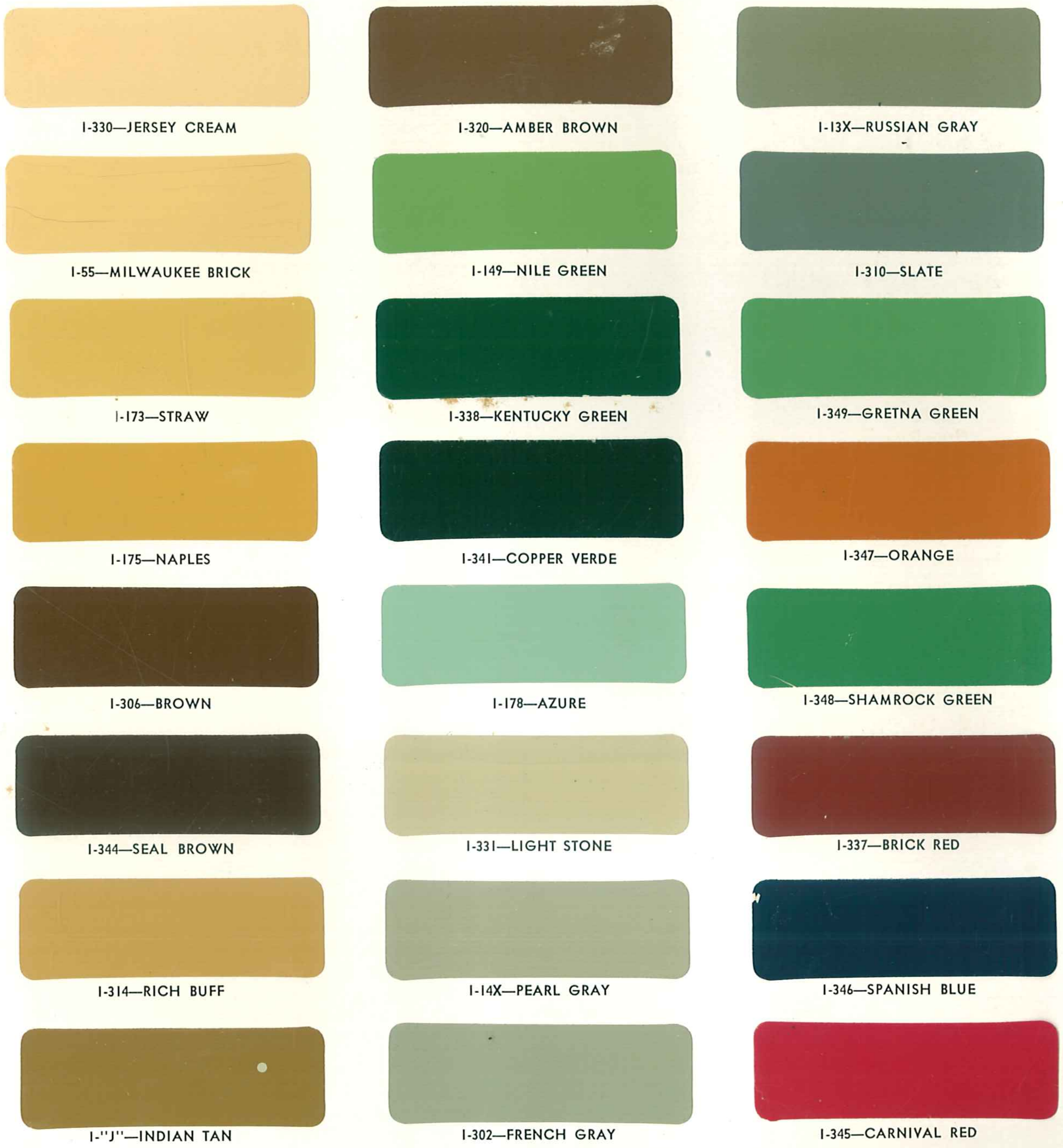
One coat of Inside Flat or Gloss White as it comes in the package is sufficient over old paint in good condition where color difference is not too great. Whenever the condition of the surface is a question or the color change to be made is great, the two coat system recommended above for new work is preferable.

Both products are of proper consistency for finishing coats, but may be reduced with Leptyne or Turpentine not to exceed one pint to a gallon for Inside Flat White and one-half pint to a gallon for Gloss White.

Pittsburgh Fluid Oil Colors may be used to tint these products if desired.

Note—For painting galvanized iron or other processed metals, refer to Galvanized Iron and Composition Metal Primer.

Sun-Proof Paint Colors



ALSO OUTSIDE WHITE; BLACK; INSIDE FLAT, AND GLOSS WHITE

PLASCO READY MIXED PAINT

MADE TO MEET THE DEMAND FOR A SATISFACTORY LOWER PRICED PAINT

PLASCO is a prepared paint suitable for either interior or exterior surfaces.

It is especially made to meet the demand for a paint that is priced somewhat lower than the highest quality product, but which will give satisfactory service.

PLASCO is as good as any paint can be made for the price at which it must sell. It works easily, covers well, has excellent body and dries with a good oil gloss. The spreading rate in all cases of painting depends upon the nature of the surface. Considerable variation in figures may be expected. For average conditions and as a basis for estimating it is conservative to figure Plasco as follows: One coat over Wallhide Exterior Primer—500 sq. ft. per gallon. Two coats new or old work without the use of Wallhide Exterior Primer —250 to 300 sq. ft. per gallon.

Directions

PREPARATION OF SURFACE

Surface must be clean and dry. Shellac knots and pitchy places before painting. Paint only in dry weather with mild temperature. Putty nail holes after first coat. Stir contents thoroughly from the bottom.

THREE COAT SYSTEM

PRIMING COAT—New or Old Work— Wallhide Exterior Primer used according to directions on the package.

SECOND COAT—New Work—Add one pint of Leptyne or Turpentine to each gallon of Plasco.

FINISHING COAT—New or Old Work —Plasco Paint as it comes in the package.

TWO COAT SYSTEM

Three coats are always preferable for outside painting of New Work, but with the use of WALLHIDE EXTERIOR PRIMER, the Vitolized Oil Paint, a satisfactory two coat job can be secured by eliminating second coat from the above directions. Wallhide Exterior Primer is also especially recommended for surfaces which are badly weathered and in poor condition, and for such woods as cypress and cedar.

For Priming Coat a mixture of three pints of Raw Linseed Oil, one pint of Leptyne or Turpentine, and one gallon of Plasco Paint may be substituted for Wallhide Exterior Primer. Wallhide Exterior Primer dries overnight. Plasco requires longer period, preferably in excess of 72 hours. While painting under unfavorable weather conditions is not recommended because of retarded drying, if it is done one-half pint of Pitcairn Compo Drier should be added to each gallon of Plasco.

Interior Use

Plasco colors are suitable for interior use where a gloss finish is desired. ON NEW WORK—Use Wallhide Interior First Coater followed by Plasco as received in the package. REPAINTING—Use Plasco Paint as received in the package.

Directions

FOR INSIDE FLAT WHITE AND GLOSS WHITE

Stir contents thoroughly from the bottom.

PREPARATION OF SURFACE —Wash or scrape off all calcimine, loose paint, grease and dirt. Fill cracks with a stiff paste made of Inside Flat White and Plaster Paris. Touch up all patch spots with first coat mixture. Smooth or glossy paint should be roughened with steel wool or sandpaper before repainting.

FLAT OR GLOSS FINISH

NEW WORK — FIRST COAT — Add from one quart to a half gallon of Pure Boiled Linseed Oil to a gallon of Inside Flat White and allow to dry overnight.

FINISHING COAT—Use Inside Flat White or Inside Gloss White as it comes in the package, depending on which type of finish is desired.

REFINISHING

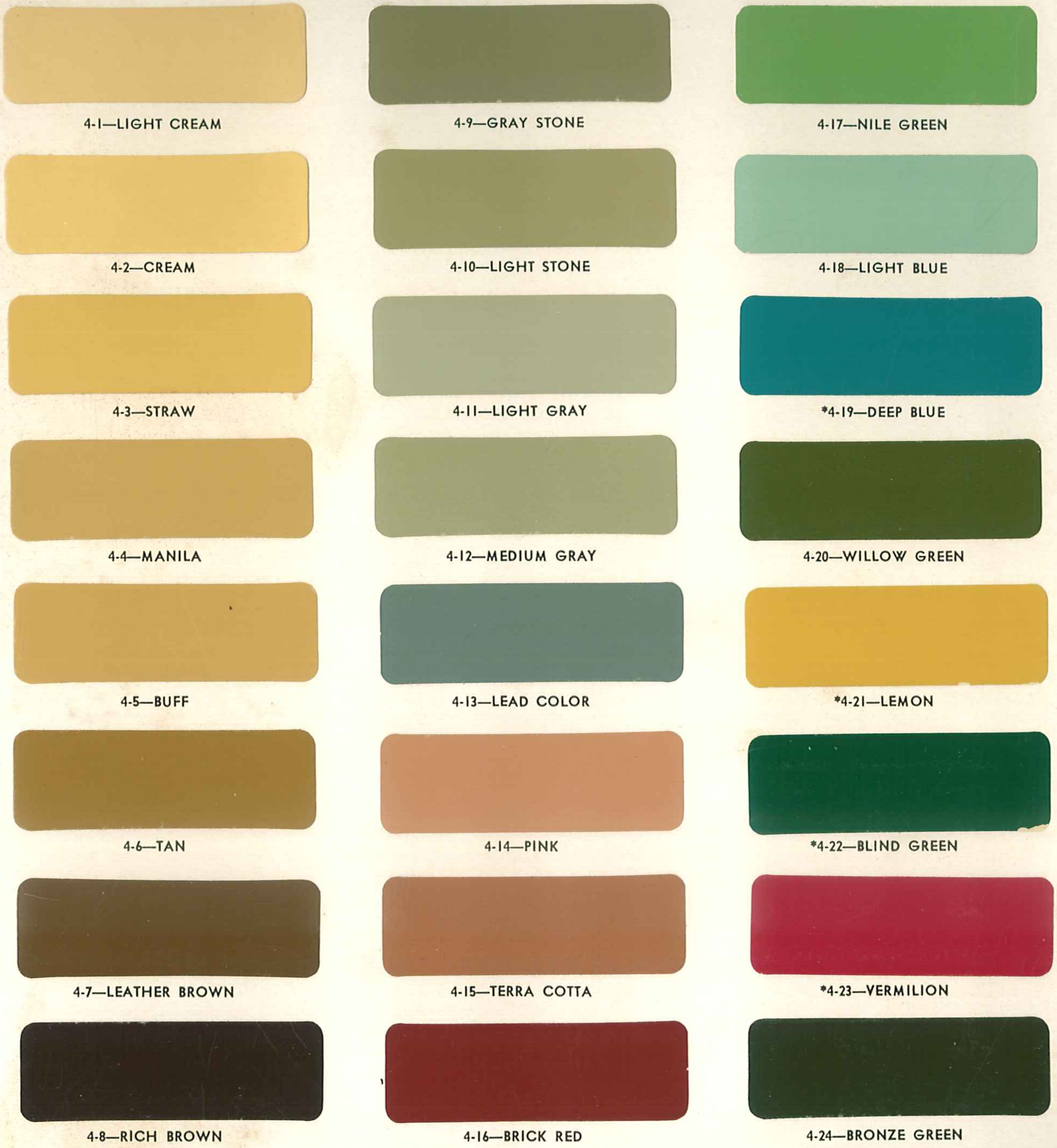
One coat of Inside or Gloss White as it comes in the package is sufficient over old paint in good condition where color difference is not too great. Whenever the condition of the surface is a question or the color change to be made is great, the two coat system recommended above for new work is preferable.

Both products are of proper consistency for finishing coats, but may be reduced with Leptyne or Turpentine not to exceed one pint to a gallon for Inside Flat White and one-half pint to a gallon for Gloss White.

Pittsburgh Fluid Oil Colors may be used to tint these products if desired.

Inside Flat White makes a splendid undercoat for enamels.

PLASCO PAINT COLORS



4-1—LIGHT CREAM

4-2—CREAM

4-3—STRAW

4-4—MANILA

4-5—BUFF

4-6—TAN

4-7—LEATHER BROWN

4-8—RICH BROWN

4-9—GRAY STONE

4-10—LIGHT STONE

4-11—LIGHT GRAY

4-12—MEDIUM GRAY

4-13—LEAD COLOR

4-14—PINK

4-15—TERRA COTTA

4-16—BRICK RED

4-17—NILE GREEN

4-18—LIGHT BLUE

*4-19—DEEP BLUE

4-20—WILLOW GREEN

*4-21—LEMON

*4-22—BLIND GREEN

*4-23—VERMILION

4-24—BRONZE GREEN

ALSO 4-30—OUTSIDE WHITE; 4-31—FLAT WHITE; AND
4-32—BLACK; 4-33—INSIDE GLOSS WHITE.

*SLIGHTLY HIGHER IN PRICE

FLUID OIL COLORS

Pittsburgh Fluid Oil Colors represent the most important advance made in tinting materials since oil colors have been used. The outstanding improvements are immediately apparent and lend themselves readily to comparison with the old type of paste colors. Such comparison will show convincingly the many advantages of this line. Painters will find it by far the most practical time-saving and workable line of tinting materials at present available. Principal improvements are:

1. Fluid Consistency.
2. Unusual tinting strength.
3. Fine grind.
4. Non-skinning.
5. New and distinctive colors.
6. Friction top cans.
7. Liquid measure filling.

Fluid Consistency

In the past oil colors were always made in a stiff paste consistency that required the breaking up of thick pasty masses and thinning with turpentine or oil. Fluid Oil Colors were developed to do away with this laborious, time consuming operation. The fluid consistency makes the mixing operation very much easier. Just pour the well stirred color into the paint to be tinted and mix thoroughly. This fluid consistency is not gained by adding thinners, but through improved manufacturing methods.

Unusual Tinting Strength

The use of full strength pigments in Fluid Oil Colors results in exceptional tinting strength. This can be quickly demonstrated by making a comparison with an equal volume of Pittsburgh Fluid Oil Color and a competitive brand, added to equal quantities of a white paint and noting the deeper shade produced in the paint tinted with Fluid Oil Color.

Fine Grind

The tinting strength is further intensified by extremely fine grinding of carefully selected ingredients, most of which are made in our own dry color plant. This very important factor will be recognized immediately by the painting profession. The exceptional fine grind of Pittsburgh Fluid Oil Colors permits their use for tinting the highest grades of enamel as well as all exterior and interior paints.

Non-Skinning

Old type paste Oil Colors have a tendency to skin over in a closed can, and a very decided skinning takes place when they are left in an open can. Pittsburgh Fluid Oil Colors will not skin over in a closed can; and they show remarkable freedom from skinning tendency in partially used or open cans for a considerable period of time. This eliminates the need for straining flakes of skins from tinted batches. No leathery layers collect to be cut from the inside of cans and wasted. Every drop is usable. With old type paste colors which are not in daily use, the loss by skinning is frequently more than one-third of the original contents of the package. This saving by using Pittsburgh Fluid Oil Colors is a distinct advantage and should be emphasized in all cost comparisons.

New and Distinctive Colors

A glance at the color line-up will show that the old reliable standards have been retained. In addition there are several new basic colors, giving the painter a complete and diversified assortment from which to arrive at any tint. Among these which merit special mention are—

Para Red Light
Para Red Dark
Cadmium Red
Cadmium Yellow Light
Chromium Oxide Green

PARA RED LIGHT AND DARK—are of a chemically pure Para Red base, clean in tone and decidedly strong in cast. It is sometimes the custom for manufacturers to place reds in a line of colors, which contain a certain percentage of Para Red as a base, and market them under various names. Pittsburgh Para Reds are greatly superior to adulterated Para Reds and will create a demand with the trade. They insure much more satisfactory results than many Commercial Para Reds offered under coined names.

CADMIUM RED—is non-bleeding and permanent and much more satisfactory than English Vermilion, the color which it supplants.

CADMIUM YELLOW LIGHT AND CHROMIUM OXIDE GREEN—when intermixed with each other produce clean, brilliant greens which are unobtainable with ordinary Chrome Greens. They may also be used to tint whites either separately or combined, and result in beautiful light, soft and clear tone greens. CADMIUM YELLOW LIGHT—produces creams that upon weathering maintain their yellow tone more permanently than other types of yellow, which often develop a green or brownish cast.

In having these two distinctive colors available, an unusual opportunity exists to benefit from an Oil Color market which is newly created.

Bulletin Red and Blue

A tremendous amount of Oil Colors are used by the sign painting and bulletin board industry,—especially Bulletin Red and Blue. While these are not new colors, they have been very greatly improved and, on account of their importance in the line, merit serious consideration. BULLETIN RED is made from chemically pure Toluidine Red base, producing unusual sharpness and clarity of tone. It is very durable and is non-bleeding. BULLETIN BLUE will produce a rich, full, blue tone of excellent durability and is unlike bulletin blues commonly offered which produce a weak blue cast that fades quickly.

Friction Top Cans

Packing oil colors in friction top cans permits them to be opened and resealed easily, thus keeping out dirt and reducing the possibility of skinning to a minimum.

Liquid Measure Filling

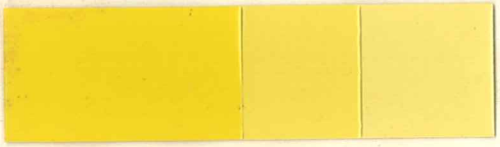
This method of packaging Oil Colors in one-half pint, one-quarter gallon and one gallon cans has several advantages which recommend it as a benefit to the entire industry. It permits the use of uniform size packages which make a neater display on dealers' shelves. It is easier to determine the gallonage resulting from colors added to base material, and last but most important, it eliminates the tendency of some manufacturers, because of increased profits, to introduce adulterants to full strength pigments as was often the case when filling oil colors by weight.

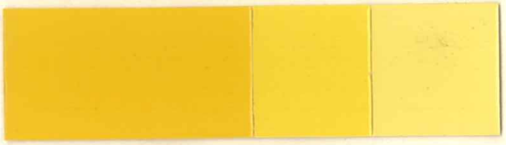
With the exception of eight colors, which for practical reasons are not filled in gallon cans, Fluid Oil Colors are furnished in the above sizes; also furnished in tubes in all but seven colors. For exceptions refer to color chip sheet.

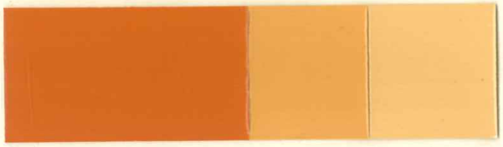
An Important Sales Factor

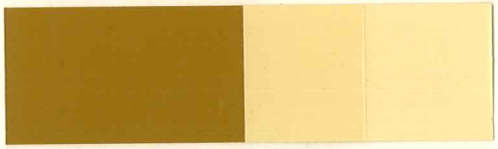
In making sales contacts, ordinary verbal descriptive methods will not suffice to adequately sell this new line of Fluid Oil Colors. To have our statements receive ready acceptance by the prospect and make an indelible impression, it is necessary to make use of the tried and proven system of demonstrating. If you are not thoroughly familiar with plans and instructions for demonstrating Pittsburgh Fluid Oil Colors, ask for them.

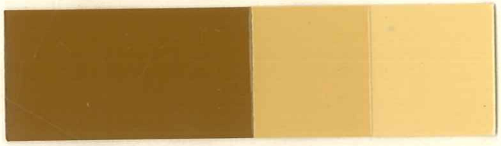
Fluid Oil Colors

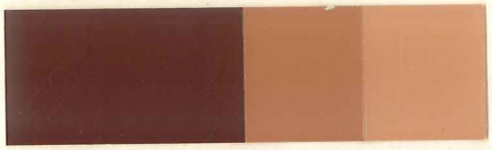

35-1—CHROME YELLOW—LIGHT

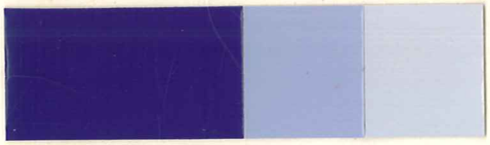

35-2—CHROME YELLOW—MEDIUM

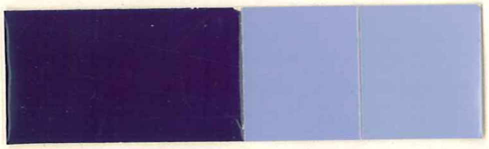

35-3—CHROME YELLOW—ORANGE

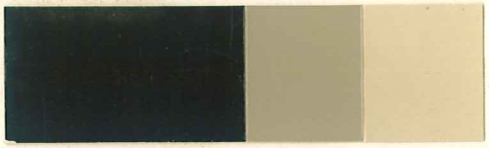

35-4—FRENCH WASHED OCHRE

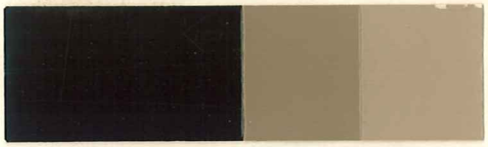

35-5—RAW ITALIAN SIENNA

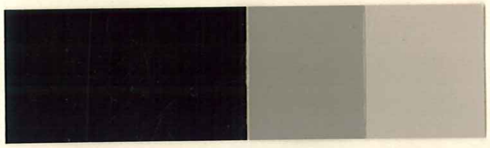

35-6—BURNT ITALIAN SIENNA

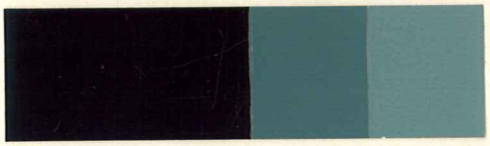

35-13—COBALT BLUE*

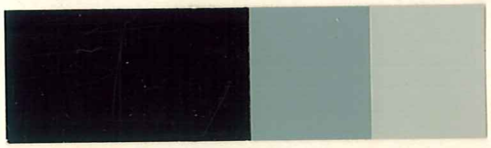

35-14—ULTRAMARINE BLUE*

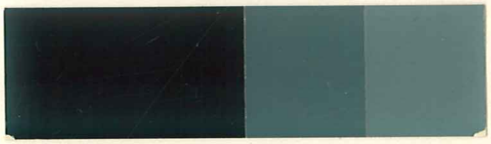

35-7—RAW TURKEY UMBER

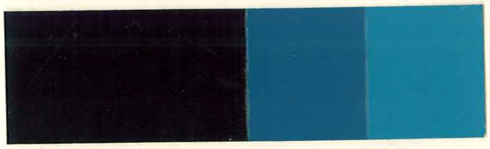

35-8—BURNT TURKEY UMBER


35-9—VAN DYKE BROWN


35-10—LAMP BLACK

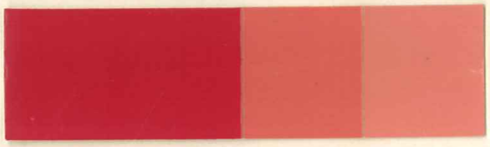

35-11—DROP BLACK*


35-12—SIGN WRITERS BLACK†

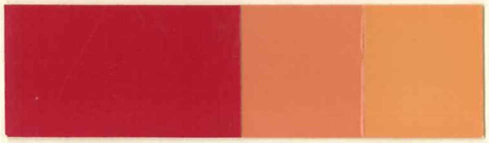

35-15—PRUSSIAN BLUE

35-16—BULLETIN BLUE†

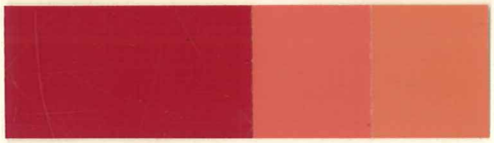
Fluid Oil Colors



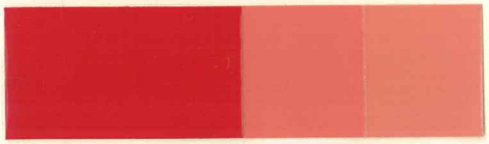
35-17—AMERICAN VERMILION



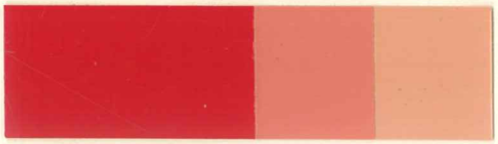
35-18—PARA RED—LIGHT†



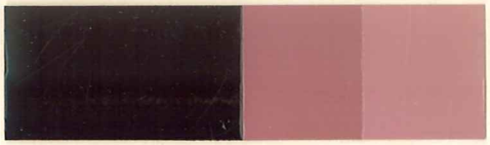
35-19—PARA RED—DARK†



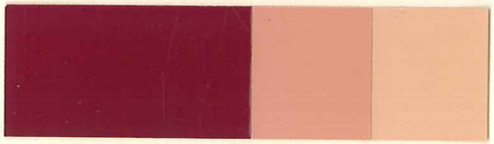
35-20—BULLETIN RED†



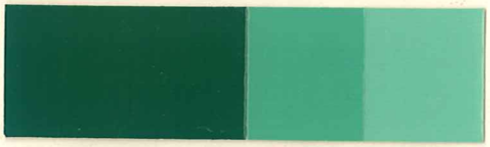
35-21—CADMIUM RED*



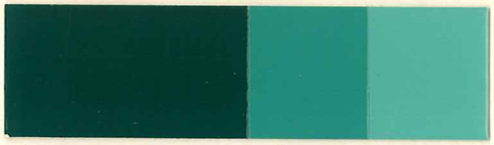
35-25—ENGLISH ROSE LAKE*



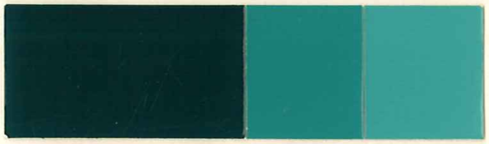
35-26—TURKEY RED



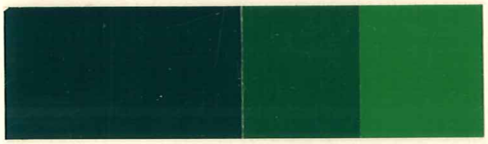
35-22—CHROME GREEN—LIGHT



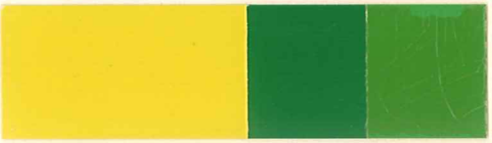
35-23—CHROME GREEN—MEDIUM



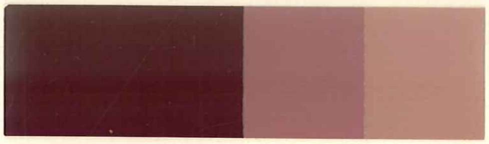
35-24—CHROME GREEN—DARK



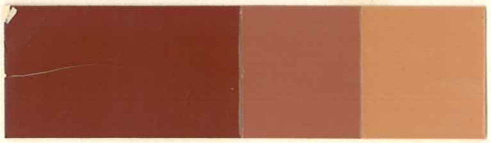
35-30—CHROMIUM OXIDE GREEN*†



35-29—CADMIUM YELLOW—LIGHT*†



35-28—TUSCAN RED



35-27—VENETIAN RED

*NOT FURNISHED IN GALLON CANS
†NOT FURNISHED IN TUBES
ALSO LIGHT*† AND DARK OAK*† GRAINING

The factor that determines the value of an oil color is the tinting strength of any given volume of color. In the past when Oil Colors were sold by weight, the consumer had no reliable method of testing the comparative value between two Oil Colors, but since the adoption of the volume method of selling, a half-pint can is the same in any line, and it is comparably easy to determine relative values by comparison of tinting strength. The weight of an oil color is very rapidly increased by the addition of heavy inert pigments, such as barytes, which brings up the weight per gallon, but very materially reduces tinting strength, so there is no object in introducing heavy inerts into Oil Colors sold by volume. In spite of this, mention is being made of the weight of some Oil Color lines and the following tabulation of the approximate net weight for your convenience in meeting such competition.

Approximate Weights Fluid Oil Colors

		1/16 Gal.	1/4 Gal.	1 Gal.
35-1	CP Chrome Yellow Light	1.4 lbs.	5.63 lbs.	22.59 lbs.
35-2	CP Chrome Yellow Medium	1.25 "	4.97 "	19.81 "
35-3	SP Chrome Yellow Orange	1.72 "	6.81 "	27.37 "
35-4	French Washed Ochre	1.03 "	4.16 "	16.63 "
35-5	Raw Italian Sienna	.86 "	3.28 "	13.06 "
35-6	Burnt Italian Sienna	.81 "	3.31 "	13.13 "
35-7	Raw Turkey Umber	.8 "	3.19 "	12.75 "
35-8	Burnt Turkey Umber	.81 "	3.22 "	12.88 "
35-9	Van Dyke Brown	.66 "	2.59 "	10.38 "
35-10	Lamp Black	.56 "	2.25 "	9. "
35-11	Drop Black	.75 "	3. "	— "
35-12	Sign Writing Black	.64 "	2.56 "	— "
35-13	Cobalt Blue	1.06 "	4.28 "	— "
35-14	Ultramarine Blue	.875 "	3.5 "	— "
35-15	Prussian Blue	.63 "	2.53 "	10.13 "
35-16	Bulletin Blue	.97 "	3.88 "	15.50 "
35-17	American Vermilion	1.06 "	4.25 "	17.06 "
35-18	Para Red Light	.53 "	2.125 "	8.5 "
35-19	Para Red Dark	.51 "	2.06 "	8.31 "
35-20	Bulletin Red	.61 "	2.44 "	9.76 "
35-21	Cadmium Red	1.20 "	4.88 "	— "
35-22	Chrome Green Light	1.13 "	4.43 "	17.75 "
35-23	Chrome Green Medium	1.06 "	4.38 "	17.46 "
35-24	Chrome Green Dark	1.06 "	4.25 "	16.94 "
35-25	English Rose Lake	.84 "	3.37 "	— "
35-26	Turkey Red	.84 "	3.38 "	13.5 "
35-27	Venetian Red	1.11 "	4.44 "	17.75 "
35-28	Tuscan Red	1.05 "	4.19 "	16.78 "
35-29	Cadmium Yellow Light	1.22 "	5. "	— "
35-30	Chromium Oxide Green	.8 "	3.19 "	— "
35-41	Light Oak Graining	1.00 "	3.94 "	— "
35-42	Dark Oak Graining	1.00 "	4.06 "	— "

Do not be misled by the approximate weight figures and bear in mind that tinting strength is the important consideration. A competitive color might weigh considerably more than a corresponding item in our Fluid Oil Color line, yet be very deficient in tinting strength and therefore a poor value.

SNOLITE 16-2

SNOLITE possesses the following properties and advantages which mark it as an outstanding paint product for the use of the Master Painter.

1. When thinned for painting Snolite has fully one-half greater opacity than paints now considered standard.

2. Is furnished in a semi-paste consistency that permits reduction at a minimum expense, while at the same time fitting all conditions of surface and drying.

3. Can be used for tinting with any color and can be mixed with all other white pigments.

4. Produces a paint which is decidedly more adaptable for spray painting because it can be applied thin and covers perfectly.

5. Dries to a smooth surface of superior whiteness which eventually chalks moderately, leaving an excellent surface for repainting.

6. After chalking for a considerable time will still continue to obscure the surface as well as standard paints newly applied.

7. On chalking, tints become lighter, as do those made from White Lead, but on tests made over a wide range of country and on a large amount of surface it has always been observed that a remarkable uniformity of color is maintained without predominance of blotched and variegated colors so often in evidence on a chalking surface.

8. Can be used in industrial sections around gas works or oil fields without discoloration from industrial gases.

9. Produces a paint which, when finally thinned for use, is much more economical when surface covered and opacity of film are considered, resulting therefore in a very considerable saving in cost and superior results.

10. DURABILITY. The correct percentage of linseed oil combined with chemically inactive pigments produces a theoretically perfect paint. Not satisfied with theory, Snolite was used with most satisfactory results in various parts of the country for a period of years prior to its placement on the market during the spring of 1921.

In placing Snolite before the Master Painter, it has been considered that best results will be obtained by leaving the manipulation in general to him as required by diversified surfaces and conditions which he will encounter. Nevertheless, there are certain basic directions that must be followed if satisfactory results are to be obtained.

The pigments in Snolite are chemically inactive and do not have the same drying, hardening and flatting effect on the film as does White Lead. In consequence, Snolite must be handled differently. Do not fail to observe the following instructions.

1. Always use Snolite thinner than White Lead. THIS IS MOST IMPORTANT.

2. Under sub-normal drying conditions increase drier and replace part of oil in undercoater with turpentine to improve drying and reduce gloss.

3. Under sub-normal drying conditions and in sections where dust and dirt are prevalent, increase the drier and replace part of Linseed Oil with Turpentine in finishing coat.

4. Slow drying in humid weather, particularly when cool, leads to many paint failures, where fault is generally unjustly laid to materials. Avoid painting under such conditions if possible and assume no responsibility for results.

5. Paint caught in frost while drying is practically certain to result in failure, regardless of what is used. Painting done after frost begins is done at great risk. PAINT ONLY IN DRY WEATHER WITH MILD TEMPERATURE.

Reducing Snolite

The following formulas are given as a general guide only, but the ratio of drier to oil recommended should be adhered to. See foot-note on drier.

FORMULA NO. 1

1 gallon—Snolite
1¼ gallon—Raw Linseed Oil
¼ gallon—Leptyne or Turpentine
¼ pint —Pitcairn Compo Drier

FORMULA NO. 2

1 gallon—Snolite
⅜ gallon—Raw Linseed Oil
⅜ gallon—Leptyne or Turpentine
¼ pint —Pitcairn Compo Drier

FORMULA NO. 3

1 gallon—Snolite
⅞ gallon—Raw Linseed Oil
⅛ gallon—Leptyne or Turpentine
¼ pint —Pitcairn Compo Drier

In midsummer when drying conditions are at their best, drier* should be omitted in whole or in part from above formulas and substituted with Leptyne or Turpentine.

WALLHIDE EXTERIOR PRIMER

This Vitolized Oil Primer is designed for use on any exterior surface. It will improve the appearance and durability of any suitable finish coat paint and is especially recommended for use with Snolite. "Vitolized" oil in Wallhide Exterior Primer gives it new properties; overcoming dead flat spots, fading of tints and premature chalking as well as unusual resistance to blistering and peeling.

Directions for Use

Follow usual directions for preparing surface for painting. Use No. 101 White Primer under white or light colored finish coats and No. 102 Neutral Primer under darker colors. Produce intermediate shades by intermixing White and Neutral Primers. Either may be tinted with Pittsburgh Fluid Oil Colors to match finish coat. Do not use more than ½ pint of Oil Color to a gallon of primer. Do not add Linseed Oil or any other material except as directed to this VITOLIZED OIL PAINT. Thin to brushing consistency with Leptyne or Turpentine. Never use more than one quart of thinner to a gallon of primer. Use less thinner when painting badly weathered surfaces.

Three Coat System

This System is recommended for best results under average painting conditions.

PRIMING COAT—New or Old Work—Wallhide Exterior Primer used according to directions.

SECOND COAT—New Work—Formula No. 2.

FINISHING COAT—New or Old Work—Formula No. 3.

Two Coat System

Three coats are always preferable for outside painting of New Work, but with the use of Wallhide Exterior Primer a satisfactory two coat job can be secured by eliminating the second coat from the above directions.

Alternate Systems

If it is desired to use straight Snolite system without the use of Wallhide Exterior Primer the following is recommended.

NEW WORK—Priming Coat, Formula No. 1. Second Coat, Formula No. 2. Finishing Coat, Formula No. 3.

OLD WORK—For badly worn surfaces first coat should be Formula No. 1. If in good condition first coat should be Formula No. 2. Finishing Coat, Formula No. 3.

Drying Time

Wallhide Exterior should be allowed to dry overnight. Snolite requires a longer period, depending on drying conditions. Allow maximum time possible between coats.

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*NOTE—The term "drier" means little that is definite. It may mean a concentrated high grade article, or it may mean mostly benzine and rosin. "Pitcairn Compo Drier" means a definite product of the highest quality, and it is understood that these directions refer only to that product, and unless it is used, results as given can not be expected.

In sections where dust and dirt are prevalent—Less oil than called for in Formula No. 3 for finish coat will produce a cleaner surface under these conditions. This is a matter of very great importance. A tremendous increase in automobile traffic keeps all dust in constant agitation, so that even along well paved streets the conditions are noticeably worse than formerly.

Practical tests on a large scale show very definitely that with all types and colors of paint, the dirt collection is in direct proportion to the oil used. For such conditions the following finishing coat is recommended:

Formula No. 3-A

FINISHING COAT

1 gallon—Snolite
½ gallon—Raw Linseed Oil
⅜ gallon—Turpentine
¼ pint —Pitcairn Compo Drier

For less severe conditions a modification between this formula and No. 3 may be used.

For Bad Drying Conditions

When weather is cold, frosty or damp, use up to 1 pint of drier in Formulas No. 1 and No. 2. Finishing Coat should be as shown below:

Formula No. 4

FINISHING COAT

1 gallon—Snolite
½-¾ gallon—Boiled Oil
¼ gallon—Turpentine
½ pint —Pitcairn Compo Drier

Above recommendations are for extreme cases only, where weather conditions are such that drying proceeds with great difficulty, and where painting cannot be carried on with any assurance of results. Our recommendations under such conditions are "DO NOT PAINT." If it must be done, the responsibility should be placed elsewhere than on the materials.

Boiled Oil is recommended to counteract poor drying conditions, but can be used under all conditions for finishing coat. As a general practice, it is not recommended for priming coat. On second coat, when three coat work is being done it tends to give a higher gloss which increases danger of crawling under certain conditions. Aside from this, as well as a more noticeable tendency to collect dirt, no objections can be offered to its use, provided its purity and quality are assured. From a durability standpoint a genuine boiled oil is preferable to raw oil.

PRIMING CYPRESS AND CEDAR

These woods as well as other non-uniform resinous woods require special attention for priming coats. Substances contained in them have a tendency to retard and sometimes completely prevent drying. Wallhide Exterior Primer, used according to directions, is admirably suited for this purpose and is recommended for best results.

Below is given another formula which has been found satisfactory. NEVER PROCEED WITH SECOND COAT UNTIL FIRST COAT IS HARD AND DRY.

Formula No. 5

1 gallon—Snolite
⅝ gallon—Raw Linseed Oil
½ gallon—Tector
⅛ gallon—Turpentine

Do not apply on wet, pitchy wood in any case or on knots unless previously shellacked.

TINTING SNOLITE

Snolite may be mixed with any tinting colors or with any other white pigments without interacting in any way. However, owing to its greater strength and obscuring power, much more color than is customary with other whites must be added. This fact alone is a measure of its superiority.

Pittsburgh Fluid Oil Colors will be found by far the most practical time saving and workable tinting materials available. Some of the outstanding merits of these colors are fluid consistency, unusual tinting strength, fine grind and non-skinning. The fluid consistency makes the actual mixing operation much easier as it consumes no time in breaking up thickly pasty masses with turpentine or oil as was necessary in the past.

STIPPLING SNOLITE

The mixture for stippling differs in various parts of the country. Some Master Painters use considerable varnish to make the mixture of a heavier body and raise a high stippled surface, but the majority of stippling is done in accordance with the following formula, the percentage of oil and turpentine being varied in accordance with gloss desired:

Formula No. 6

1 gallon—Snolite
½ gallon—Oil and Turpentine

1½ gallons

Estimating Quantity Required

Five gallons of Snolite properly reduced will cover approximately same area as 200 pounds strictly Pure White Lead.

SNOLITE 16-105

Snolite 16-105 is a Titanium Oxide base paint differing from Snolite 16-2 only in the fact that it has combined with it a certain amount of White Lead. Its properties in general are similar to Snolite 16-2 and directions for preparation and application are the same.

It is intended for use in certain sections of the country where a combination of high humidity, together with a heavy concentration of atmospheric impurities which are often present in industrial sections, caused serious menace to the life of all types of paint coatings. This is especially true in those industrial sections burning high sulphur coals, which results in a high concentration of sulphur dioxide in the atmosphere.

It is here that White Lead plays an important part due to its drying and hardening action on the film, imparting greater resistance to the destructive action of moisture and sulphur dioxide combined, either of which alone would be without effect.

Snolite 16-105 has been developed with the thought of imparting the maximum benefit of White Lead without materially sacrificing the outstanding properties imparted to it by Titanium Oxide. With one exception it possesses the desirable properties found in Snolite 16-2. Due to the White Lead content the product will discolor in the presence of any considerable amount of hydrogen sulphide gas such as exists in the neighborhood of gas works, oil fields, sulphur springs, et cetera, but to a much lower degree than is the case when straight White Lead is used.

Sign and Bulletin Painting

Snolite 16-105 is particularly suited for sign and bulletin painting on account of the added drying action imparted by the White Lead together with the whiteness and high opacity imparted by the Titanium Oxide. The following general directions are given and may be modified to meet any specific conditions:

Reduction for Coating Color—Painting out old sign:

1 gal. Snolite 16-105
½ gal. Boiled Oil
½ gal. Turpentine

Reduction for Spot White — Blocking in letters:

1 gal. Snolite 16-105
¼ gal. to ½ gal. Turpentine

Under bad drying conditions on exterior painting an addition of Compo Drier should be made to the above formula, the amount depending on weather conditions.

Pittsburgh Barn and Roof Paint

Ready Mixed

BARNS
ROOFS
FENCES
TENEMENTS
WAREHOUSES
GRAIN ELEVATORS
FACTORY BUILDINGS

For General Exterior Painting where a good durable paint is required at low cost.

LIQUIDS

The binding liquid is made from Pure Red Wing Linseed Oil.

DURABILITY

The extreme durability of PITTSBURGH BARN AND ROOF PAINT is due to the high quality of the oil, the preparation of pigments and the absence of rosin in the liquids.

GRINDING

PITTSBURGH BARN AND ROOF PAINT is thoroughly ground by powerful mills to extreme fineness, making it very smooth and adding to covering capacity and durability.

SPREADING

Paint of this description is generally used on rough lumber and on surfaces that are very dry or weather worn. It is, therefore, difficult to estimate accurately its covering capacity. A fair general estimate is 200 to 250 square feet two coats to the gallon, depending upon condition of surface.

Directions

NEW OR OLD WORK

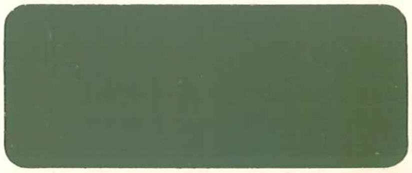
FIRST COAT—Apply mixture
½ gallon Pure Boiled Linseed Oil
1 gallon BARN AND ROOF PAINT

Note: Brush paint on well. It lasts longer. Allow 48 hours for drying before applying finishing coat.

FINISHING COAT—Apply as it comes in the package.

May be applied with air gun. When so applied, reduce slightly in excess of above recommendations with Leptyne or Turpentine.

15-17X—RED



15-25X—GRAY

Galvanized Iron and Composition Metal Primer

30-69—Lavax Metal Primer

This product is an item in the Lavax Automotive Line of finishes, but its use for a specific purpose is so important to general finishing that it is worthy of special mention.

Galvanized iron and many processed metals which are now in common use present difficulties in finishing that require a primer with certain characteristics to secure the proper adhesion, and prevent premature aging of finishing coats. 30-69 Lavax Metal Primer was especially developed for these surfaces and possesses these characteristics. It should be used according to directions and followed by any suitable finishing coat such as Lavax, Sun-Proof or Plasco, etc. Meant for exterior or interior use.

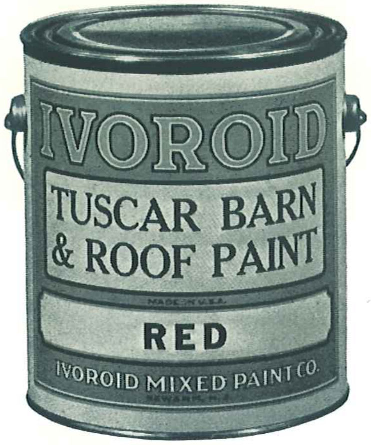
Directions

Surface must be dry and free from dirt, wax or grease.

Furnished in a two compartment can. Mix powder in top compartment with liquid in lower compartment and reduce at the rate of one quart of turpentine to each gallon of primer. May be brushed or sprayed. For best results apply a thin coat and allow four to six hours for drying. After it has dried sufficiently apply any suitable finishing coat.

Tuscar

Ready Mixed Barn and Roof Paint



Made in RED only

TUSCAR is a quick-drying, good covering red paint that sells at a low price. While not as durable and protective as the PITTSBURGH grade of Barn and Roof Paint, TUSCAR gives good service for a paint as low priced as this is.

It will cover approximately 200 square feet per gallon, two coats, on rough lumber.

Directions

***FIRST COAT: New or Old Work:*—Add ½ gallon Pure Linseed Oil to each gallon of TUSCAR. Brush well and allow paint to dry thoroughly before applying another coat.**

***FINISHING COAT:*—Add ¼ gallon Pure Linseed Oil to each gallon of TUSCAR.**

Be sure always to stir well before using.

Tor-On (No rot) Shingle Stain

A Pittsburgh Paint Product

For Dip, Brush or Spray Application
Ready Mixed

TOR-ON PROTECTS AGAINST FUNGUS GROWTH, SPLITTING, WARPING OR DECAY.

TOR-ON (No rot) SHINGLE STAIN is a combination of staining, coloring, penetrating and preserving oils. It penetrates well into the wood, filling the pores and fibre, keeping out moisture, preventing fungus growths, splitting, warping and decay.

Shingles are subject to direct and continuous exposure to weather . . . sun, rain, sleet and snow. They should be protected with TOR-ON SHINGLE STAIN.

Even if the beauty and attractiveness of well stained shingles were disregarded, the *added life* and *protection* given to them by TOR-ON would pay well for the cost of this stain and the labor of application. New buildings with stained shingles have a finished appearance, are more saleable and have added value. TOR-ON stain gives them the appearance of completeness and color harmony with surroundings.

Only the strongest, highest grade and most permanent coloring material is used in making TOR-ON STAIN.

Dip first coat . . . BRUSH second coat: **Best results are secured by applying two coats—one *Dip Coat* before laying. The dipping may be done while the shingles are in the bundle. Finish with a brush or spray coat after laying.**

Note: Browns and grays are more permanent in color than greens. The more coloring matter applied to shingles (until fibre is fully filled) the more lasting the tint or stain color. The less color applied, the less permanent the tint or stain color. Colors may be changed or tinted to another shade with Pittsburgh Paint Products Oil Colors.

Estimated Coverage

DIP COAT—2½ gallons TOR-ON STAIN will dip 1000 shingles two thirds their length.

DIP AND BRUSH COAT—3 gallons TOR-ON STAIN will dip two-thirds their length and brush or spray coat 1000 shingles.

BRUSH COAT—1 gallon TOR-ON STAIN will brush coat from 60 to 70 square feet of surface, two coats.

Directions

One dip and one brush coat are usually sufficient to produce a good job on new shingles. If shingles are laid but not coated, apply two brush or spray coats.

When old, dirty and weathered shingles are to be stained, it may be necessary to apply more than two coats, especially if a lighter color is used.

Stir stain thoroughly from bottom. Surface must be clean and dry.

New Work

FIRST COAT—Dip shingles in bundle before laying. Allow immersion for fifteen minutes to secure sufficient penetration in mixture. Use mixture of—

¼ gallon pure Boiled Linseed Oil
1 gallon TOR-ON STAIN

SECOND COAT—Apply brush or spray coat after laying. Use stain as it comes in package but stir well from bottom.

Old Work

Apply brush coat of mixture of—

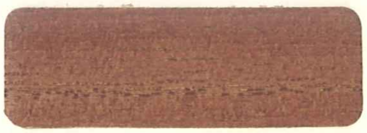
¼ gallon pure Boiled Linseed Oil
1 gallon TOR-ON STAIN
Stir well

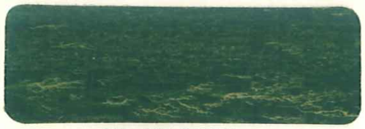
If second coat is required, use stain as it comes in package, but stir well from bottom.

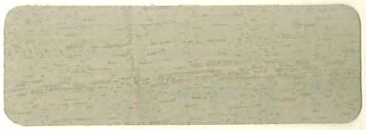
Note: If stain is applied with air gun, it is advisable to have agitator attachment.

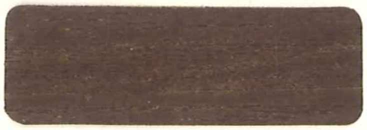
TOR-ON stain sets are furnished to Master Painters on request. This set shows Actual Shingles on which various shades of TOR-ON have been applied. The set folds into a small pocket that fits in your coat-pocket.

TOR-ON SHINGLE STAIN COLORS


243—INDIAN RED


342—IVY GREEN


368—GRAY


260—MAROON

353—ROOF GREEN

369—LIGHT SLATE

263—WALNUT

354—MOSS GREEN

370—BLUE

GREENONA

A Pittsburgh Paint Product

A Stock Paste in Convenient Form for Handy Use

For
IRON FENCES
STORE FRONTS
TRIMMING COLOR
HOUSE PAINTING
TELEPHONE OR
TELEGRAPH POLES—
METAL OR WOOD

USES

For General Exterior Painting on wood or metal. Sold only in paste form. Ground exceedingly fine in Pure Red Wing Raw Linseed Oil and Drier.

A. 38-2 Light Green Color
C. 38-4 Medium Green Color

These colors should be reduced with Linseed Oil and Compo Drier to the consistency of mixed paint and used for general painting purposes. They are not intended for tinting purposes.

DESCRIPTION

In the making of GREENONA, Drop Black, and Chrome Green are used in combination with base pigments. Drop Black added to Chrome Green makes a more permanent color.

GREENONA keeps well in the package. It is in convenient form for Master Painter's use, and by adding Linseed Oil to the paste, he can quickly make just enough paint to take care of his demands.

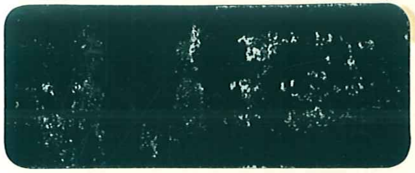
COVERING

The covering capacity of GREENONA when properly reduced should be 325 to 400 square feet to the gallon, two coats, depending upon surface conditions and thoroughness in brushing.

Directions

Reduce one gallon of Greenona Green to painting consistency by adding one gallon of Pure Raw Linseed Oil and one-half pint of Compo Drier, adding the oil to the paste in small quantities and working to a uniform mix after each addition of oil.

Shade "A" 38-2



Shade "C" 38-4

PLASCO UTILITY ENAMELS

A popular priced line of finishes in a lower price range than Waterspar Quick Drying Enamel. Will be found to serve a valuable need where moderate prices are demanded. While the combination of desirable properties is naturally not equal to Waterspar Quick Drying Enamel in all respects, this line produces a finish that will give good satisfaction and may be recommended without fear of doubtful results.

In addition to black, white and flat white there are fifteen modern colors. Also a screen black, a black and green blackboard slating, and a stove-pipe black.

Enamels

Plasco Utility Enamels are suitable for finishing or refinishing many articles about the home, farm or shop. They produce a high gloss, durable finish which is an excellent protection from exposure, moisture or oil. May be used on any type of surface, interior and exterior. They are of the quick drying type and are ready for use in four hours.

Directions

Stir contents thoroughly from the bottom. Surface to be finished must be dry, free from loose particles and dirt, wax or grease.

One coat as it comes in the can is generally sufficient except on new work or bare spots on old work, which should be given a priming coat of a mixture of four parts of Plasco Utility Enamel and one part of Leptyne or Turpentine. If Enamel is too heavy for easy application, it may be reduced slightly with Leptyne or Turpentine for one coat work or finishing coat.

19-20 Shufli Screen Black

Intended especially for use on screens. Dries sufficiently hard overnight to permit use of screens next day. It is well to paint all window screens and screen doors once each season to prevent corrosion and rust.

Directions

Stir contents thoroughly from the bottom. Surface to be finished must be dry and free from loose particles, dirt, wax or grease.

One coat is usually sufficient except on new work or old screens in bad condition which will require two coats.

FOR FRAME WORK—Use Utility Shufli Screen Black as it comes in the can. If too heavy reduce with Leptyne or Turpentine.

FOR WIRE MESH—Care should be taken not to fill the mesh of the screen. This can be avoided by keeping the brush free from a large excess of enamel and brushing thoroughly. Reduce slightly with Leptyne or Turpentine if desired.

Blackboard Slating 19-22 Black and 19-23 Green

Presents a surface that can be written on with chalk or crayon and which will not rub glossy by constant erasing. Meant for use on a smooth hard surface.

DIRECTIONS

Stir contents thoroughly from the bottom.

Apply in two thin coats, allowing overnight drying between each coat. The product appears to be of a heavy consistency, but it brushes easily, thus permitting a thin coat without reduction. If a brushing test shows additional thinning is necessary add only pure turpentine sparingly.

19-24 Stove Pipe Black

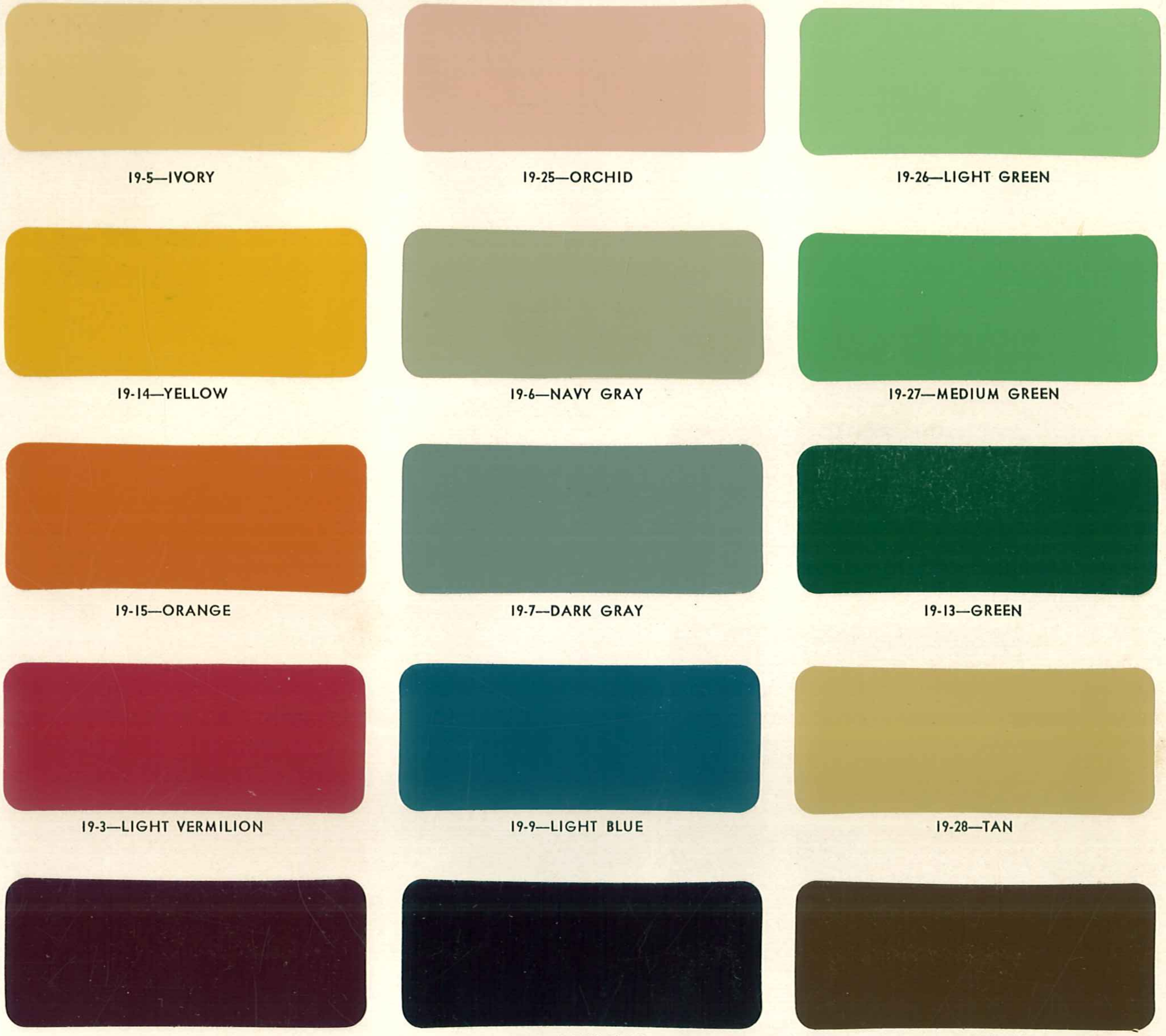
Suitable for finishing hot air furnaces, stove and furnace pipes, oil or gasoline stoves and miscellaneous home uses, both interior and exterior, where an economical high gloss black finish is desired.

DIRECTIONS

Stir contents thoroughly from the bottom. Surface to be finished must be dry and free from loose particles, dirt, wax or grease.

Ordinarily one coat is sufficient. If better finish is desired apply two coats. If too heavy for easy brushing reduce slightly with Leptyne or Turpentine. Do not apply to a heated surface and allow to dry hard before heat is applied. It will then resist high temperatures to a better extent.

Plasco Utility Enamel



19-5—IVORY

19-25—ORCHID

19-26—LIGHT GREEN

19-14—YELLOW

19-6—NAVY GRAY

19-27—MEDIUM GREEN

19-15—ORANGE

19-7—DARK GRAY

19-13—GREEN

19-3—LIGHT VERMILION

19-9—LIGHT BLUE

19-28—TAN

19-16—MAROON

19-10—DARK BLUE

19-29—BROWN

ALSO 19-1—WHITE ENAMEL, 19-2—BLACK ENAMEL, 19-24—STOVEPIPE BLACK, 19-20—SHUFLI SCREEN BLACK,
19-22—BLACKBOARD BLACK AND 19-23—BLACKBOARD GREEN
19-30—FLAT WHITE UNDERCOATER

PLASCO VARNISH STAIN

FOR INTERIOR USE ONLY

Quick Drying

For Interior Use Only

Plasco Varnish Stains and Clear Varnish produce a durable finish which resists moisture and wear on all interior surfaces. Suitable for use on floors, woodwork and many household objects. Sets dust free in one hour and ready for recoating or use in four to six hours. May be rubbed to a dull pleasing finish in twenty-four to thirty-six hours.

Directions

Stir contents thoroughly from the bottom. Surface must be dry and free from dirt, wax or grease. For removing wax or grease use naphtha or turpentine. Open grained woods should be filled with paste wood filler of desired shade. Close grained woods need no filling. Remove all loose particles from old surfaces and sand smooth before finishing.

Plasco Varnish Stains

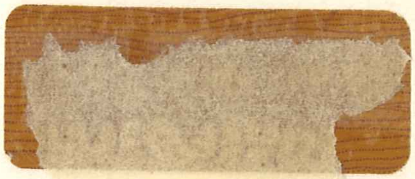
When REFINISHING, two coats will give a higher gloss although one coat is often sufficient. NEW OR UNFINISHED surfaces will require at least two coats. The first coat should be reduced with one quart of turpentine to the gallon of Varnish Stain. After first coat, fill cracks with crack filler and when dry sand lightly before applying finishing coats. To finish a stained or discolored surface or to change the present color proceed as follows:

First Coat—Apply a mixture of three parts of Plasco Ground Color and one part of Plasco Varnish Stain, allowing four to six hours to dry. Cracks should then be filled with a good crack filler. Sand lightly when dry. FINISHING COATS—Apply one or more coats of Plasco Varnish Stain of desired shade.

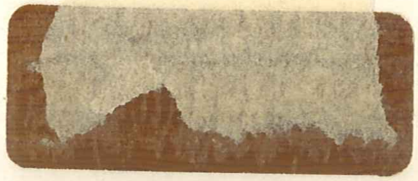
Plasco Clear Varnish

Furnished ready for use but may be slightly reduced if desired with turpentine or naphtha. SOFT WOODS require sanding after first coat to secure best results. The addition of a quart of turpentine to the gallon improves sanding properties. It will also result in faster drying when desired. For finishing coats use as received.

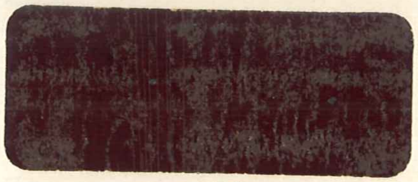
All cans should be kept tightly sealed when not in use.



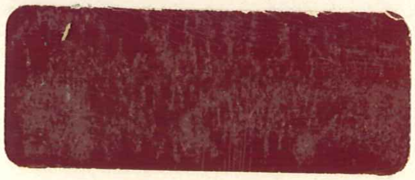
77-20 Light Oak



77-21 Dark Oak



77-22 Walnut



77-23 Mahogany

Also 77-15 Clear and 77-30 Ground Color

CEMENTHIDE

THE CEMENTHIDE WATERPROOFING SYSTEM

The use of cement, concrete and stucco has grown steadily, and today these materials rank among the most important in all fields of construction. Stucco especially is being used in some areas almost to the exclusion of all other types of building materials. They are all economical and lasting if the surfaces are properly protected, but if left in their natural state they deteriorate to an alarming degree in a comparatively short time and costly repairs are required to restore them to proper condition. It is not unusual to see cracking, crumbling and other evidence of disintegration where these surfaces are not protected, as they are naturally porous and will absorb and trap moisture. Eventually the trapped moisture through alternate absorption and evaporation or freezing and thawing, causes erosion and seriously damages the structure.

In certain sections of the country, particularly where stucco construction is popular, it is often the practice to use coatings for decorative purposes only. While these coatings may serve for a time to improve the outward appearance, in most cases they lack the waterproofing and wearing properties to afford proper protection and in the end are not economical.

The Cementhide Waterproofing System was developed to beautify as well as to protect. It produces a rich, pleasing subdued gloss which will greatly improve the appearance of any structure on which it is used. Proper pigment selection and treatment of the oil used in the liquid results in a coating that will have remarkable wearing properties.

The Cementhide Waterproofing System consists of Cementhide Primer, white and eight beautiful colors. With the use of Pittsburgh Fluid Oil Colors for tinting, a large additional variety of colors may be quickly and easily created.

Because of the wide variation of surface textures encountered in this field of work, it is impossible to definitely establish exact spreading rates per gallon for estimating purposes. Cementhide Primer will cover from 100 to 200 square feet per gallon, and Cementhide Finishing Coats will cover from 200 to 450 square feet per gallon, depending upon type of surface involved.

Brick buildings, while less susceptible to weather effects, still very often require protection for economic purposes. At times trapped moisture frozen into the body of a structure causes disintegration at the mortar joints. After the joints are properly repaired, Cementhide is an ideal product to prevent further disintegration.

While the Cementhide System is intended for exterior use, it may be used with success as an interior coating although there are other Pittsburgh Paint Products which are more adapted for interior work by reason of quick drying. It should not be used on floors of any kind. The best satisfaction will be obtained by restricting its use to the purposes outlined.

Sizes: It is furnished in drums, five, one and quarter gallon cans.

Directions

Surface must be clean and dry. Remove all dirt and loose particles with scraper, wire brush or sandblasting if necessary. Paint only in dry weather with mild temperature.

When repainting over surfaces that have been previously coated with "Cold Water Paint" special attention is necessary. Very often these coatings have become brittle and flaky and unless properly prepared may cause difficulty by preventing a proper bond of subsequent coats. Sandblasting should be done if possible. If this is impractical a thorough wire brushing should be given the job to remove all that is possible of the old coating.

PRIMING COAT — NEW OR OLD WORK OR OVER OLD "COLD WATER PAINT" JOBS.—Cementhide Primer reduced with not to exceed 1½ pints of Leptyne, Turpentine or Painter's Naphtha to the gallon of primer. Tint primer to approximate shade of finishing coat with Pittsburgh Fluid Oil Colors.

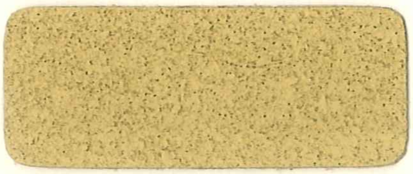
FINISHING COAT—Cementhide of color selected reduced with 1½ pints of Leptyne, Turpentine or Painters' Naphtha to the gallon of paint.

Three coats are always preferable on outside painting of new work, and if specified the Finishing Coat directions above should be repeated for third coat.

When repainting over old oil paint which is still in fair condition, FINISHING COAT directions above will produce a satisfactory one coat job.

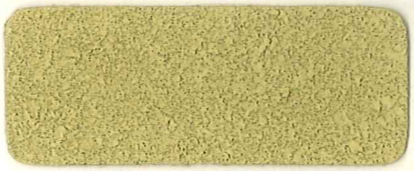
Cementhide Colors

7-15—CORAL

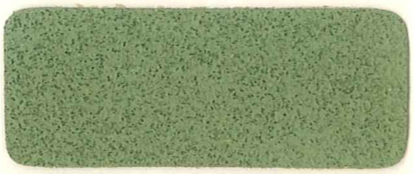

7-16—PUEBLO BUFF

7-17—GULF BLUE

7-18—SAND


7-19—HAVANA CREAM

7-20—PATIO GREEN


7-21—ADOBE

7-22—SPANISH TILE

ALSO 7-1—WHITE AND PRIMER

FLORHIDE ENAMEL

For Interior and Exterior Use

Florhide Enamel is a quick drying, tough, elastic finish for interior and exterior use. While designed especially for all types of floors, steps, porches, boat decks, et cetera, it gives equally good satisfaction on upright surfaces of wood, cement, stone, plaster and metal.

A satisfactory floor enamel is required to meet conditions of service which in many cases are more severe and varied than most paints of other types. Not only must it be hard enough to resist wear underfoot but must also possess good adherent properties to the various surfaces on which it will be applied. It must also be sufficiently elastic to withstand extreme climatic changes of exterior exposure on porches, steps or decks. For many years these various requirements were so difficult to meet that individual floor paints were supplied for interior and exterior use. Florhide Enamel has been steadily improved until it meets all these requirements. In addition it has other important qualities some of which are described as follows:

Rapid Drying

Florhide dries dust free in two hours. It is hard enough for recoating in four to six hours. This will permit the application of two coats the same day if desired.

Uniform Gloss

Imparts a gleaming smoothness that is always uniform.

Resistant to Moisture and Soap Solutions

Good Housekeeping requires frequent mopping and scrubbing with soap solutions of varying strength which are injurious to many floor enamels. Florhide in actual service withstands this treatment to an exceptional degree retaining its gloss and color.

Wear Resistant

The Florhide film is hard and tough and thereby provides great protection against wear. The destructive action of sunlight and moisture often intensified by extreme changes in temperature are handicaps in the service of a floor enamel for exterior use. The satisfactory performance of Florhide under such conditions has been established.

Modern Colors

Furnished in ten modern colors in addition to white and black. The colors have been developed to harmonize with popular wall and woodwork colors so that floors too may have a part in beautifying the surroundings by fitting into carefully planned color schemes.

The spreading rate of Florhide, like all other paints, depends upon the nature of the surface. Considerable variation may naturally be expected. A porous, coarse concrete floor will absorb more material than a dense smooth one while wood may show a still different figure. For average conditions a conservative estimate for Florhide would be from 250 to 275 square feet per gallon for two coat work.

Packages

Florhide is furnished regularly in one, half, quarter and eighth gallon cans.

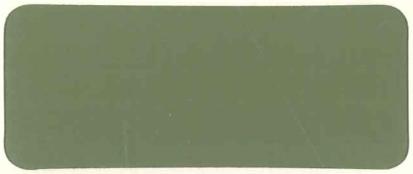
Directions for Use

STIR CONTENTS THOROUGHLY FROM THE BOTTOM

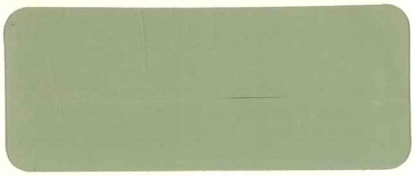
PREPARATION OF SURFACE—Surface must be dry and free from loose particles, dirt, wax or grease. To remove wax or grease use turpentine or naphtha. Old high gloss painted surfaces should be roughened with steel wool or sandpaper.

APPLICATION — Two coats of Florhide enamel are recommended for all old work. Three coats should be used on all new work both interior and exterior. For first coat, add one pint to one quart of Leptyne or Turpentine to the gallon of Florhide. For second and third coats, use Florhide as received.

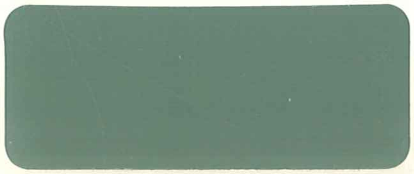
Florhide Enamel Colors



3-15—SMOKE GRAY

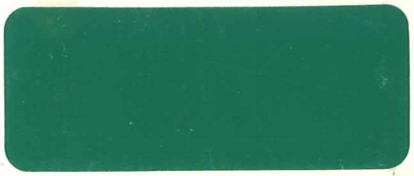


3-17—DIXIE GRAY

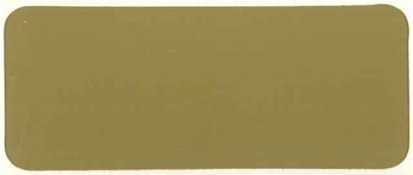


3-18—PEWTER GRAY

3-19—SLATE

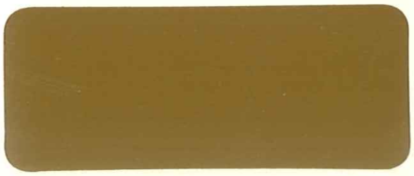


3-20—MEADOW GREEN



3-22—FAWN

3-23—BROWN



3-25—LIGHT OAK

3-26—DARK OAK

3-24—TILE RED

ALSO 3-13—WHITE AND 3-14—BLACK

IRONHIDE

Mixed
Ready for Use

TOUGH AND ELASTIC
BONDS TO THE METAL
GIVES LONG SERVICE

A Rust Inhibitive, Weatherproof Coating for Exposed Metal Surfaces

Bridges
Tank Cars
Boat Hulls
Metal Locks
Metal Poles
Gas Holders
Smoke Stacks
Steam Shovels
Storage Tanks
Railway Cranes
Structural Steel
Metal Freight Cars
Elevated Railroads
Factory Construction
Metal Surfaces of all Kinds

LIQUIDS

The liquids used in making IRONHIDE are Pure Red Wing Linseed Oil, well settled and aged, together with Turpentine and Oil Driers.

PIGMENTS

INHIBITIVE RED—A natural red oxide is used which is combined with a highly efficient rust inhibitive pigment. In addition, there is incorporated a pigment of the highest inhibitive character which aids at the same time in drying the film to a tough, elastic and perfect surface, making Ironhide particularly suitable for use as a Primer. May also be used as a finishing coat if desired. Adheres to metal during extremes of heat and cold, rain and snow and withstands the vibration and severe uses metal structures are subject to.

INHIBITIVE BROWN—Made from natural brown oxide of iron and highly efficient rust inhibitive pigments, black oxide of iron and orange mineral.

DARK GREEN—Made from carbon pigment of same quality as used in Finishing Black, combined with crystalline silica which resists abrasion, and a small amount of litharge to insure quick, hard drying in such cases where Green is used as an intermediate coat between Inhibitive Red and Finishing Black.

FINISHING BLACK—Made from a carbon pigment which has the greater moisture excluding power and the most durability of any known pigment, and which, when incorporated with special processed Red Wing Linseed Oil, produces a paint of greater durability than can be obtained from any other materials. The primer protects the metal and the Black IRONHIDE protects the primer as well as excluding moisture, thus imparting its own durability to the material underneath. While the pigments in Black IRONHIDE cannot be classed as being as inhibitive as those in the Red and while we do not recommend Black IRONHIDE to the same degree for priming purposes as the Red, it has been proven by tests carried on by the leading Scientific Society in America that it has extremely high merit when used either as a primer or a finishing coat.

DRYING

IRONHIDE dries in 18 hours. It is advisable to allow at least three days between coats.

BRUSHING

IRONHIDE is of a heavy consistency and requires a fair amount of brushing.

SPREADING

Inhibitive Red or Brown will cover 600 square feet one coat to gallon. Black or Green 600 to 800 square feet one coat to gallon.

HIDING

One coat will hide perfectly.

WEARING

Three coat work will give good service from five to eight years, depending upon locality of surface painted, care taken in preparing surface for receiving paint and method of application.

HOW PACKED

Packed in barrels, five gallon drums, one gallon cans. An agitator will be installed in barrels for an additional charge of $1.25 each.

General Directions

Do not paint over rust or on a damp or wet surface.

Remove rust, grease, oil or dirt before painting. Remove oil or grease with Naphtha and rust with a wire brush, scraper or sandblast, if necessary.

Do not paint when temperature is below 50° F.

Stir paint thoroughly from bottom of package.

Brush thoroughly; use good brush.

Give special attention to painting corners, joints and crevices to make them waterproof.

Use waterproof putty of good quality to stop large cracks and holes, before painting.

IRONHIDE comes ready for use and thinning is not recommended. In the event thinning is done, use small amount of Leptyne or Turpentine.

Directions

NEW WORK

PRIMING COAT—Apply one coat Inhibitive Red as it comes in the can. Allow at least three days for drying.

FINISHING COAT—Apply one coat of Finishing Black as it comes in the can.
Note: If three coats are to be used, use either Inhibitive Brown or Dark Green unreduced for second coat. Inhibitive Red, Inhibitive Brown or Dark Green may be used for finishing coat if desired.

OLD WORK

Prepare surface as above.

ONE COAT WORK—After cleaning and removing rust from bare spots, touch up with Inhibitive Red and finish with the color desired.

TWO OR THREE COAT WORK—Finish as specified above.

REMARKS

It is advisable that steel intended for general structural purposes receive a priming coat at the shop where it is made and before it is exposed to the weather or rust is permitted to form. The second coat should be applied as soon as the steel is in place. It is advisable to use a different color for each coat and in that manner places that have not been properly covered will be noticed.

The three-coat IRONHIDE finishing process should be used on new and unpainted metal surfaces. It insures the maximum of protection against both imperfect application and future corrosion, and gives long life for steel and iron structures.

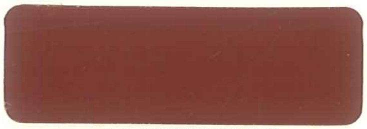
The greatest users of IRONHIDE are cities, counties and states for maintenance of bridges, power plants, smoke stacks, tanks, steam shovels, road building equipment.

Public utility companies require IRONHIDE for gas holders, power plants, steel construction.

Every important architect at times has work that requires paint of this character.

Constructing engineers, bridge builders, iron workers and railroads require this paint.

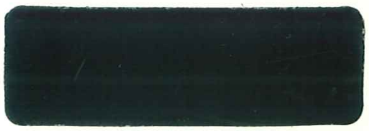
Boat builders and boat owners require paint of this character for use on hulls and other exposed places.



8-2—INHIBITIVE RED

8-1—FINISHING BLACK

8-4—INHIBITIVE BROWN



8-3—DARK GREEN

Liquid Graphite

A Pittsburgh Paint Product

A High Grade READY MIXED Graphite Paint
for Painting and Preserving Iron and Steel

USES: **For Bridges, Structural Steel, Smokestacks, Metal Roofs, Boilers or other iron and steel surfaces . . . also wood surfaces. Although graphite paints have long been used for protecting and preserving iron and steel surfaces, we recommend them principally for finishing coats, with Ironhide as the priming coat.**

Liquid and Pigment:

The liquid base of Pittsburgh Liquid Graphite is pure "RED WING" Linseed Oil plus a small amount of Drier. The principal pigment is natural graphite plus another pigment possessing excellent protective and preserving properties on metal. The combination of these two pigments in scientific proportions, as determined by careful chemical analyses of reactions on metal, that makes Pittsburgh Liquid Graphite so outstanding in quality.

Colors:

It is furnished in NATURAL GRAPHITE COLOR only, unless special colors are specified to be made to order. When furnished in colors, it is necessary to reduce the percentage of graphite to the extent that the color pigment is required, to obtain the desired shade.

Although Pittsburgh Liquid Graphite has a good, heavy body, it works easily and smoothly under the brush.

Drying time: 18 to 24 hours.

Spreading Capacity: When applied according to directions, the spreading capacity is 300 to 400 square feet of surface, two coats.

Directions

NEW OR UNPAINTED SURFACES

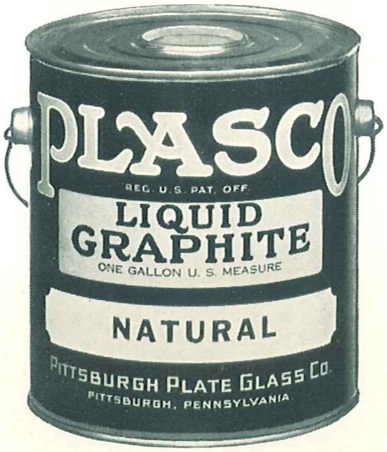
Three coats are recommended.

Stir contents thoroughly from bottom of container.

FIRST COAT: **For priming coat on *METAL*, apply Inhibitive Red Ironhide, or Brown Ironhide. For priming coat on *WOOD*, apply Pittsburgh LIQUID GRAPHITE reduced slightly with Leptyne or Turpentine.**

SECOND AND FINISHING COATS: **Apply Pittsburgh LIQUID GRAPHITE as it comes in the package. Allow ample time for complete drying before applying second coat and finishing coat.**

Plasco Liquid Graphite



While PLASCO LIQUID GRAPHITE is somewhat lower in price and not quite as high in quality as PITTSBURGH LIQUID GRAPHITE, it is a natural graphite paint that gives good service where conditions do not demand highest quality, or where the element of price requires its use.

It is intended for preservative painting of bridges, smokestacks, boilers, metal roofs and other iron and steel surfaces.

Coverage:

One gallon will cover from 250 to 300 square feet, two coats, depending on condition of the surface. PLASCO LIQUID GRAPHITE brushes easily, is non-fading in color, and dries in approximately 24 to 48 hours, depending on conditions.

Furnished in natural graphite color only.

Directions

Three coats are recommended. On jobs where this second quality graphite paint is demanded, however, the price requirements lead to use of only two coats. Graphite paints have been used extensively for protection and preservation of steel and iron, but are recommended more as finishing coats than for priming purposes. For priming, best results are obtained with Inhibitive Red Ironhide.

New or Old Work

Stir contents of package thoroughly from the bottom.

First Coat

Reduce PLASCO LIQUID GRAPHITE slightly with Leptyne or Turpentine.

Allow ample time to dry before applying finishing coat.

Finishing Coat

Apply PLASCO LIQUID GRAPHITE as it comes in the package.

(Note: If three-coat work is desired, use Ironhide for first coat, and PLASCO Liquid Graphite for second and finishing coats.)

WALLHIDE

PAT. APPLIED FOR

The Vitolized Oil Paint

The outstanding characteristic of WALLHIDE, THE VITOLIZED OIL PAINT, is its ability to produce a satisfactory paint job under difficult conditions.

The application of paint on interior plaster surfaces has become increasingly difficult owing to inferior plaster work and the tendency to rush painting on damp walls.

Uneven suction effects on poor walls may be generally counteracted by the use of varnish type priming coats—at the risk of cracking and peeling of later paint coats. A better looking job is often temporarily secured on non-uniform plaster, through the use of varnish base primers, but the prospect of future failures is always great.

Therefore, painters, architects, chemists and engineers agree that the use of varnish sealing coats is not the proper procedure in the painting of plaster walls.

The Pittsburgh Plate Glass Company has always recognized and maintained the correctness of the principle of oil base wall paints and oil base primers; realizing at the same time that oil in its regular condition does not always overcome the numerous objectionable features in present type surfaces or assure satisfactory two-coat work.

The weaknesses in the majority of paints and primers were recognized and kept in mind during the many years of intensive development work. This elaborate study resulted in the perfection of "Vitolized Oil" and its adoption for use in WALLHIDE, the Vitolized Oil Paint.

Products under the WALLHIDE label successfully meet all requirements and in addition correct the major weaknesses and minor deficiencies so often encountered in interior wall coatings. They combine the advantages of oil base and varnish base wall paints without any of their disadvantages, and also possess added properties found in no other product. WALLHIDE products are built strictly on an oil base—absolutely no varnish is used.

The WALLHIDE line is comprised of the following products:

Wallhide Interior First Coater.

Wallhide Interior Flat in Fifteen Colors and White.

Wallhide Interior Semi-Gloss in 12 Colors and White.

Wallhide Interior Gloss White Enamel.

Wallhide Blending and Glazing Liquid.

In addition this line includes, primarily for the Master Painter:

Wallhide Stipple White.

Wallhide P. B. X. Public Building White.

Wallhide Interior First Coater

WALLHIDE Interior First Coater is designed primarily for plaster walls, for either new work or repainting, but is equally suitable for use on standing interior wood, brick and cement surfaces. Because of the use of Vitolized Oil, WALLHIDE Interior First Coater has properties radically different from anything heretofore offered.

(1) It has vastly superior sealing properties. Even when applied to as porous a surface as a piece of 50 pound Kraft wrapping paper, it stands out with full gloss and does not "wet through" to the back.

(2) It remains elastic and flexible. After it has dried for months on a piece of paper or cloth, it will still adhere and remain pliable.

(3) It will adhere better to damp walls with less possibility of peeling or blistering than other products.

(4) It is very resistant to lime and alkali, making it much safer for use on walls which may not be thoroughly seasoned.

(5) It can be safely recoated in four to six hours under favorable drying conditions.

(6) It may be tinted with Oil Colors and has unusual hiding properties for a priming material.

(7) It results in great economy.
Saves both material and labor. On account of holding out when used on highly absorbent surfaces, less material is required than with the ordinary oil base primer. This also results in making application much easier and quicker. Under many conditions it saves a coat of material without sacrificing quality of finish.

(8) It may be used under any type of oil or varnish base finishing coat, flat, eggshell, or gloss with improved results in overcoming suction spots and other surface difficulties.

(9) It may be used under any type of oil or varnish base finishing coat, flat, eggshell, or gloss.

(10) With WALLHIDE Finishing Coat, a satisfactory two coat job on new plaster work is assured. Because of its elasticity and adhesion a WALLHIDE job may be depended upon to be permanent.

(11) It permits a speed heretofore unobtainable in finishing. Under normal surface and drying conditions, overnight drying is the maximum time required. In emergency work, it may be coated with a WALLHIDE Finishing Coat, or other oil or varnish base finishing paints four to six hours after application. Even though it has not become thoroughly dry, WALLHIDE Interior First Coater has the property of holding out the finishing coat and of continuing to dry under the finishing coat at a slower rate, but just as effectively as though it were left exposed.

(12) It not only secures immediate results, but the painter can return to his work at any later time without fear of service trouble or defects.

Why Flat or Semi-Gloss

With WALLHIDE available in both Flat and Semi-Gloss, the questions of when and where to use either come up. With many people this is merely a matter of preference—some delight in the mellow glow of color from sheenless walls, others find the effect of gleaming walls far more satisfying.

Then there are the utilitarian reasons for selecting one or the other material for certain rooms. Living rooms and bedrooms are not subjected to the wear of daily household tasks, and WALLHIDE Flat is ideally suited to this atmosphere of restful dignity and leisure. The active rooms, on the other hand, the kitchens, bathrooms, nurseries, laundries, and the like, where wall washing is so much more frequent, will find WALLHIDE Semi-Gloss rises to all the demands of utility.

Of equal importance, the question of fitness arises. The essential qualities of a living room are restfulness, hospitality, comfort, and if possible, something of luxury. The same is true of bedrooms, particularly guest rooms. All the furnishings and accessories of these rooms are chosen, consciously or not, with these requirements in mind—the finest rug, the choicest furniture, the richest fabrics we can afford, go into our rooms. And the walls are the setting for all this. WALLHIDE Flat is the gracious background that blends harmoniously into the scheme of decoration and makes the most of it. There are colors available to complement any combination—lovely tints in quiet values.

For the busy rooms, where cooking and washing are the daily activity, and where children play, WALLHIDE Semi-Gloss, the impervious, dirt-resistant finish offers excellent service. A finish that resists grease, ink and pencil marks, is washable with a minimum of effort, and this same washability makes WALLHIDE Semi-Gloss the practical material for baths and laundries.

The sheen of this semi-gloss material is also in keeping with its surroundings—crisp curtains, shining porcelain, tile, linoleum, and enameled woodwork, and any of the colors are appropriate.

WALLHIDE Semi-Gloss is also recommended for use in certain hospital rooms for its washability, resistance to spots, stains, and dirt.

Corridors in public buildings, schools, hotels, hospitals, office buildings, and stores need the resistance of WALLHIDE Semi-Gloss to dirt, fingerprints, and scuffing, as well as its service in light reflection.

Wallhide Colors

WALLHIDE Interior Wall Paint, in colors, is a Vitolized Oil Paint of the same type as WALLHIDE Interior First Coater. It possesses unusual characteristics—the most outstanding of which are:

(1) Finished wall in ONE day, one or two coats—old or new walls.

(2) Unsurpassed hiding; one coat over old paint; two coats on new walls.

(3) Washable! Easy washing replaces redecorating.

(4) Perfect light diffusion and reflection.

(5) Modern, soft pleasing colors.

(6) Easy to apply.

(7) Proof against peeling or cracking.

(8) No brush marks.

(9) Tough, adherent, non-absorbent film.

(10) Decreases spotting to a minimum.

Finished Walls in One Day

ONE OR TWO COATS — OLD OR NEW WALLS

The WALLHIDE System makes quick work possible at no sacrifice of results, bringing about savings in labor and convenience in application. This is especially true where small jobs are involved, as it saves the expense of moving equipment, and the inconvenience of having the house torn up more than a day.

Two coats can be applied in one day.

Never in the history of the paint industry has it been possible to apply the second coat before the first is thoroughly dry.

This is possible because "WALLHIDE, the Vitolized Oil Paint, DRIES BY POLYMERIZATION." This means drying through the combination of atoms.

For example, when a WALLHIDE paint film is applied, it consists of millions of small particles or atoms. These rapidly combine into larger masses until the individual units are probably down to hundreds or thousands. This combining process continues until the entire film becomes a solid mass, which results in unified drying throughout the depth of the film.

Other paints "surface dry," which means that there is a difference in tension between the top and bottom of the paint film and when a second coat is applied before the first is thoroughly dry, this difference in tension causes a crinkled surface. Since there is no difference in the tension of a WALLHIDE film, it is possible to apply the second coat before the first is absolutely dry.

This characteristic makes it possible to produce finished walls in one day— one or two coats—old or new work.

Unsurpassed Hiding — One Coat Over Old Paint

WALLHIDE makes possible a perfect one coat repaint over old work. Up to this time the influence of the surface in this type of painting has been great. Because of the controlled penetration of WALLHIDE, old painted surfaces of varying porosities do not present the difficulties that they do to common flat wall paints. These surface weaknesses are bridged over by WALLHIDE, while the ordinary wall paints have a distinct tendency to penetrate and cause unsightly spotting. One coat of WALLHIDE of selected color is sufficient over old paint in good condition where color difference is not too great.

Ease of Washing

WALLHIDE coated surfaces are easy to wash.

Dirt collection is slow and readily removed.

In washing, use the following mixture, washing walls from the bottom up and ceiling last. Rinse thoroughly with clear water.

CLEANING MIXTURE:

1 gallon Hot Water
1 pound Ivory Soap Chips
1/16 gallon Kerosene

Perfect Light Diffusion and Reflection

In living rooms and bedrooms WALLHIDE Flat is in keeping with the most advanced systems of light diffusion—there is no glare, but rather an increased softening of the illumination, and the Wallhide Flat tints carry this diffused light to every corner. In kitchens, bathrooms, nurseries, and laundries, bright clear light is needed most of the time, and WALLHIDE Semi-Gloss on these walls aids in the light reflection.

Modern, Soft, Pleasing Colors

In addition to the technical advantages of WALLHIDE a great deal of time and thought was devoted to developing new colors which would be adequate to meet all requirements.

The colors include a wide range; warm colors for rooms with north exposure, or those having little natural light; cooler colors for light rooms, and colors that can be used in either type of room.

In naming WALLHIDE colors, descriptive names were chosen.

It is realized that colors and their names are largely the association of ideas, and many people might name these same colors differently and still be correct.

The following table shows the name of the color chosen and variations which might also identify the colors:

Wallhide Interior Semi-Gloss

- 115—SKY BLUE
  - Horizon Blue
  - Light Blue
  - Azure Blue
  - Forget-me-not Blue
- 116—COLONIAL YELLOW
  - Suntone
  - Straw
  - Primrose
- 112—DOVE GRAY
  - Mist Gray
  - French Gray
  - Silver Gray
- 123—WISTERIA
  - Orchid
  - Lavender
  - Pale Amethyst
  - Cosmos
- 124—IVORY
  - Bisque
  - Alabaster
  - Old Ivory
- 125—APPLE GREEN
  - Spring Green
  - Nile Green
  - Bright Sage
  - Leaf Green

Wallhide Interior Flat

- 11—SEA FOAM GREEN
  - Bud Green
  - Melon Green
  - Citron Green
  - Gooseberry Green
- 12—LIGHT BUFF
  - Parchment
  - Leghorn
- 13—BLOSSOM PINK
  - Light Rose
  - Shell Pink
  - Blush Pink
  - Cameo Pink
- 14—DAWN GRAY
  - Putty
  - Warm Gray
- 15—HORIZON BLUE
  - Sky Blue
  - Light Blue
  - Azure Blue
  - For-Get-Me-Not Blue
- 16—SUNTONE
  - Straw
  - Primrose
  - Colonial Yellow
- 17—CASCADE BLUE
  - Turquoise
  - Robin's Egg Blue
- 18—BEIGE
  - Caenstone
  - Sand
  - Cafe-au-Lait
- 19—PALMETTO GREEN
  - Gray Green
  - Pistachio
  - Almond Green
  - Antique Green
- 20—MAIZE TAN
  - Ecru
  - Medium Tan
  - Chamois
- 21—PEACH
  - Pale Salmon
  - Light Coral
  - Apricot
- 22—MIST GRAY
  - French Gray
  - Silver Gray
  - Dove Gray
- 23—ORCHID
  - Lavender
  - Wisteria
  - Pale Amethyst
  - Cosmos
- 24—IVORY
  - Bisque
  - Alabaster
  - Old Ivory
- 25—SPRING GREEN
  - Nile Green
  - Bright Sage
  - Apple Green
  - Leaf Green

Ease of Application

One of the remarkable characteristics of WALLHIDE is the ease with which it can be applied. It flows out perfectly and dries into an even, pleasing film. Only an actual trial of this unusual product will reveal its easy brushing and certainty of satisfactory results.

Proof Against Peeling or Cracking

Vitolized Oil as used in WALLHIDE offers protection against peeling or cracking. This gives it the unique faculty of lying on the surface without undue penetration and remaining elastic, contracting or expanding with the surface to which it has been applied.

Freedom from Brush Marks

By application of WALLHIDE one of its outstanding superiorities is revealed in its elimination of brush marks. A WALLHIDE job, properly done—will be entirely free from brush marks.

Wallhide P. B. X. Public Building White.

Wallhide Stipple White.

These products enable Master Painters to produce special types of decorative effects; to do their own tinting, producing shades not found in the regular WALLHIDE Interior Wall Paint Color line.

STIPPLE WHITE is a semi-paste which can be manipulated to produce a fine or coarse stipple finish. For heavy, coarse stipple, use paint without thinning. For a finer stipple, add one pint of Leptyne or Turpentine. STIPPLE WHITE has a low sheen similar to Satin White.

These special products are furnished in White only. They can be tinted with oil colors or colors in the WALLHIDE line. It is essential to use the strongest color obtainable, such as Pittsburgh Fluid Oil Colors, in order to detract as little as possible from the basic properties of the WALLHIDE which are affected by excessive amount of oil.

Darker tints should be especially made at the factory. Special shades will be furnished in lots of 50 gallons or over.

WALLHIDE Finishing Coats are furnished ready for use. When a thinner working consistency is desired, add not to exceed one pint of Leptyne, Turpentine or a good grade of Painter's Naphtha per gallon.

DO NOT ADD ANY OIL OR OTHER MATERIAL THAN SPECIFIED.

Directions for Use

FLAT OR SEMI-GLOSS

Preparation of Surface

Wash or scrape off all calcimine, loose paint, grease or dirt. Fill cracks with a stiff paste made from WALLHIDE Interior First Coater and Plaster Paris. Touch up patch spots with WALLHIDE Interior First Coater.

Refinishing

One coat of WALLHIDE of selected color is sufficient over old paint in good condition where color difference is not too great. Whenever the condition of the surface is in question or the color change to be made is great, the TWO COAT System recommended below for NEW WORK is to be preferred.

Old hard glossy painted surfaces do not require sealing. For first coat when two coats are required on such surfaces, use a mixture of equal parts of Wallhide of selected color and Wallhide Interior First Coater. Reduce one gallon of the mixture with two pints of Leptyne or Turpentine and brush out thoroughly.

NEW WORK—TWO COATS—For first coat reduce one gallon of WALLHIDE Interior First Coater with two pints of Leptyne or Turpentine. Leptyne is the safest and most satisfactory thinner. To this first coat mixture add one quart of the WALLHIDE color selected for finishing coat. Oil Colors may be used for tinting WALLHIDE Interior First Coater, but for this purpose use the strongest possible colors, preferably Pittsburgh Fluid Oil Colors. *Do not reduce or mix Wallhide First Coater with any other materials except as above directed.* Apply with a good brush, making sure that the surface receives complete coverage in the first coat.

After the first coat has dried sufficiently, follow with WALLHIDE of selected color.

Overnight drying should ordinarily be allowed before the application of the second coat. The first coat at this time may not appear hard, but this is characteristic of the product which always remains elastic.

ONE DAY SYSTEM—TWO COATS

A WALLHIDE two-coat job on old or new work may be completed in one day. For this quick system, use WALLHIDE Interior First Coater reduced and tinted with WALLHIDE as directed above. After five hours drying apply WALLHIDE of selected color. *Note precaution under Refinishing for Old Hard Glossy Painted Surfaces.*

WALLHIDE colors are furnished ready for use but may be thinned with Leptyne or Turpentine, not to exceed one pint per gallon.

THREE COAT SYSTEM

Where three coat work is specified the WALLHIDE System is extended as follows:

First Coat — Reduce WALLHIDE Interior First Coater with two pints of Leptyne or Turpentine and apply untinted. Allow to dry overnight.

Second Coat — Use a mixture of equal parts of WALLHIDE of selected color and WALLHIDE Interior First Coater, reduced and tinted according to directions under two coat system.

Third Coat—Use WALLHIDE of selected color.

GLAZING SYSTEM—NEW WORK

First Coat — Use WALLHIDE Interior First Coater as directed for First Coat in Three Coat System. Allow overnight to dry.

Second Coat — Use a mixture of equal parts of WALLHIDE of selected color and WALLHIDE Interior First Coater. This will provide a surface of the proper gloss and body to hold out the third or glaze coat. Allow to dry overnight.

Third Coat—Use a mixture of one gallon of WALLHIDE of selected color different from, but harmonizing with the color used in the second coat, and not to exceed one quart of WALLHIDE 28 Blending and Glazing Liquid.

Immediately following the application of this coat, the surface is rolled with a carelessly crumpled chamois or newspaper. The rolling operation should not be done in a straight line or rows, but should be varied crossways from corner to corner, then from top to bottom. The varied directions will avoid a mechanical appearance or formation of repeated patterns. Do not apply undue pressure during this operation—roll lightly and very pleasing effects will be produced. After the chamois has been used for a short time, it should be washed thoroughly in turpentine and allowed to dry. By doing this, better results will be obtained. If newspaper is used, use fresh paper frequently.

GLAZING SYSTEM—OLD WORK:

First Coat—Same as second coat under Glazing System—New Work.
Second Coat—Same as third coat under Glazing System—New Work.

The Velhide System

TWO COATS ONE DAY

The Velhide System — a new and different method of interior wall decoration, calls for the use of WALLHIDE First Coater, and WALLHIDE 28 Blending and Glazing Liquid. The resulting finish is by far the most attractive and original ever obtained with so few coats and operations and in so short a time.

DIRECTIONS

First Coat — Reduce WALLHIDE Interior First Coater with two pints of Leptyne or Turpentine and apply untinted or tinted with Pittsburgh Fluid Oil Colors. Overnight drying is preferable, but in emergency work the finishing coat may be applied in from four to five hours.

Second Coat—Use a mixture of one gallon of WALLHIDE of selected color and from one gallon to one and one-half gallons of 28 Blending and Glazing Liquid. Two or more colors may be used to produce multi-tone effects. After spotting on the colors, feather the edges so as to blend them together. Follow by rolling the surface with carelessly crumpled chamois as directed under Glazing System — New Work — Third Coat. Do not use crumpled newspaper.

Wallhide Interior Gloss White Enamel

WALLHIDE Interior Gloss White Enamel is a durable, high gloss, easy washing enamel for use on all interior standing surfaces such as plaster, wood, wallboard, metal, cement, brick or masonry. When used in accordance with directions, it produces a beautiful porcelain-like finish.

DIRECTIONS

Prepare surface in usual way. Smooth or glossy surfaces should be roughened with steel wool or sandpaper before refinishing.

REFINISHING — One coat of WALLHIDE Gloss White Enamel is sufficient over old paint in good condition where color difference is not too great. Whenever the condition of the surface is in question or the color change to be made is great, the system recommended below for new work is to be preferred. NEW WORK—FIRST COAT — WALLHIDE First Coater reduced with one quart of Leptyne or Turpentine per gallon. SECOND COAT — WALLHIDE White Semi-Gloss reduced with one quart of Leptyne or Turpentine per gallon. THIRD COAT — WALLHIDE Gloss White Enamel as it comes in the can. If two coat work is specified, second coat as above may be eliminated and if desired the two coat job can be completed in one day, allowing five hours for drying between coats. Oil colors may be used for tinting. For this purpose use strongest possible colors, preferably Pittsburgh Fluid Oil Colors. Make certain that the surface receives complete coverage in first coat. Overnight drying should ordinarily be allowed before the application of succeeding coat.

Wallhide May Be Brushed or Sprayed

CARE OF BRUSHES

Brushes used for the application of WALLHIDE Products should be cleaned as soon as possible, using Turpentine in preference to other thinners. Keep brushes in Turpentine to prevent hardening of WALLHIDE in the brush.

PACKAGES

Furnished in Pints, Quarts, halves, 1's 5's and non-returnable Steel Drums.

Special shades furnished in 50 gallon lots or over.

Stipple White and P. B. X. White in 1's, 5's and non-returnable Steel Drums only.

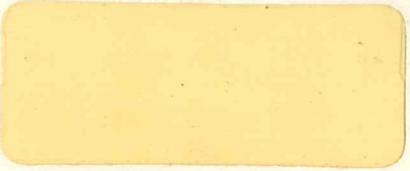
Blending and Glazing Liquid in Pints, Quarts, 1's and 5's only.

INTERMIXING

By a system of simple intermixing, the tints in the WALLHIDE colors give the widest possible range of decorative effects.

Wallhide Interior Flat Wall Colors

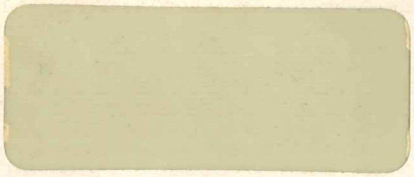
26-11—SEA FOAM GREEN


26-16—SUNTONE

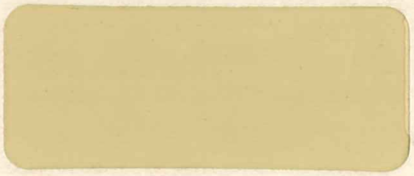
26-21—PEACH

26-12—LIGHT BUFF

26-17—CASCADE BLUE

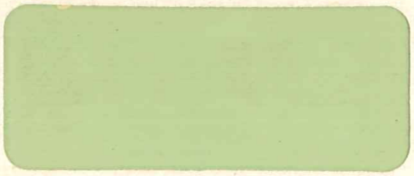

26-22—MIST GRAY

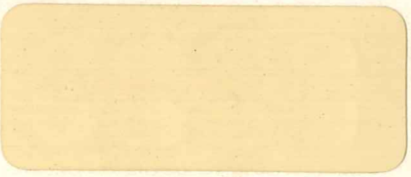
26-13—BLOSSOM PINK

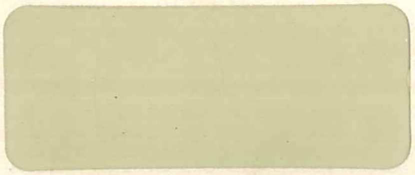

26-18—BEIGE

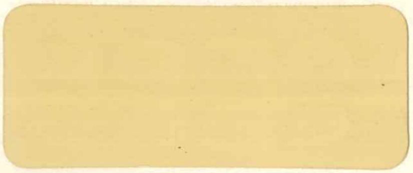
26-23—ORCHID

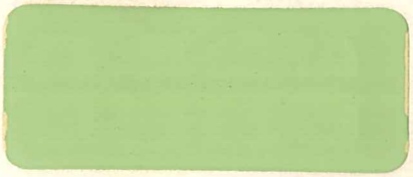
26-14—DAWN GRAY


26-19—PALMETTO GREEN


26-24—IVORY

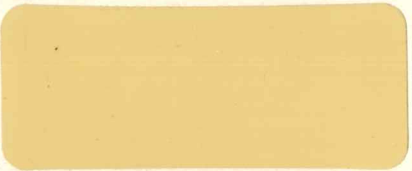

26-15—HORIZON BLUE

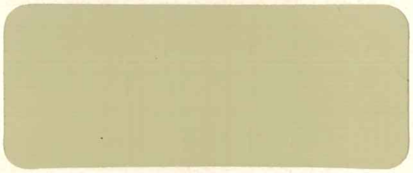

26-20—MAIZE TAN

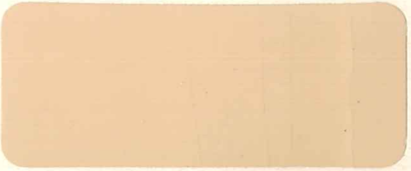

26-25—SPRING GREEN

ALSO: 26-1—FIRST COATER; 26-5—WHITE; 26-28—BLENDING AND GLAZING LIQUID

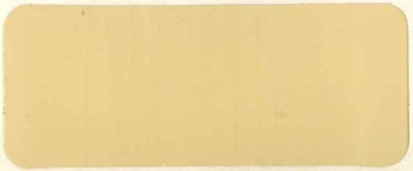
Interior Semi-Gloss

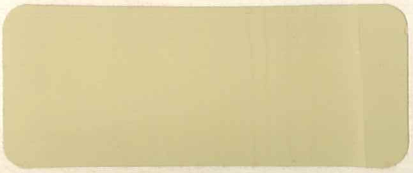

27-116—COLONIAL YELLOW


27-122—DOVE GRAY


27-123—WISTERIA

27-125—APPLE GREEN


27-124—IVORY


27-115—SKY BLUE

27-109—WHITE SEMI-GLOSS

28-110—GLOSS WHITE ENAMEL

Wallhide Exterior Primer

The Vitolized Oil Primer for Exterior Wood Surfaces

This Vitolized Oil Exterior Primer has revolutionized the painting of exterior wood surfaces, because its use results in an undercoat that effectively counteracts the causes of exterior paint failures. Because of its flexible nature it is not suitable for use on floors or steps.

Changes in painting practice during recent years have brought about certain failures not so common heretofore. These are not characteristic of any particular manufacturer's product or any one type of paint, but are rather general. The changes that have affected exterior painting are principally as follows:

(1) The use of two-coat work instead of three coats as formerly used.
(2) Variety of wood particularly non-uniform or resinous wood where formerly white pine and white wood were used.
(3) Difference in application both as to season of year and the time elapsing between coats.
(4) Difference in construction of houses.
(5) Application of paint to the exterior while the interior plaster surface is still damp.

The most common types of paint failure on exterior surfaces are:

(1) Blistering
(2) Peeling
(3) Scaling
(4) Fading of Color
(5) Premature Chalking

Blistering, Peeling, Scaling

Blistering, peeling and scaling are directly due to a moisture condition. Obviously, the exclusion of moisture at its source would largely eliminate this difficulty. With the prevailing methods of construction, this is not easily accomplished. Even though the lumber industry has gone on record concerning the influence of faulty construction on paint failures, the burden of solving the problem still remained with the paint manufacturer.

One very important fact that has been overlooked so far in the study of this subject is the importance of the priming coat. Practically all of the improvement in exterior finishing materials has been on the finishing coat, with little or no regard given to the importance of the primer.

It has been the general practice to attempt to overcome the difficulties involved in exterior painting by providing a first coater that would penetrate deeply into the wood, working on the theory that such extreme penetration would seal and satisfy the absorption. In attacking the problem from this angle, it is not realized that such a priming coat has permitted the oil to be drawn into the porous wood, leaving the pigment on the surface. This inelastic pigment surface becomes brittle and rapidly loses resistance to moisture. Peeling and scaling are the usual results.

Fading and Premature Chalking

Fading of color is also caused by the failure of deep penetrating primers to provide a satisfactory foundation for finishing coats. Fading of color is the inevitable result when a finish coat is applied over a primer from which most of the oil has been taken by its penetration into the wood. The porous pigment layer of the primer sucks the oil from the finish coat, and the pigment is left to withstand the elements without the protection of the oil. This failure is rapid, because so little oil is left in the finish coat to serve as a binder for the pigment and to resist chalking.

These prevalent types of exterior paint failure can therefore be attributed to the unnecessarily extreme penetration of the priming coat. The problem then is one of obtaining a primer that will not penetrate excessively and have sufficient elasticity, durability, and resistance to moisture.

Controlled Penetration

Controlled penetration is made possible by the development in the Research Laboratories of the Pittsburgh Plate Glass Company of Vitolized Oil, so successfully used in Wallhide Interior First Coater. Wallhide Exterior Primer is the Vitolized Oil Paint that effectively counteracts the causes of exterior paint failures on wood surfaces.

To secure the greatest benefit from the use of Vitolized Oil, the proper selection of pigments is of major importance. Basic Lead Carbonate, because of its influence on drying and its resistance to unfavorable surface conditions, has been selected as the predominating pigment in Wallhide Exterior Primer. The product may, therefore, be described as a ***White Lead and Vitolized Oil Primer.***

General Properties

Wallhide Exterior Primer is available in two colors: White and Neutral. The White is suitable as a primer under white and light shades. The Neutral is designed to give solid hiding with one coat of a dark finishing color. The White and Neutral may be intermixed to produce variations of shade, where such procedure is considered necessary.

Consistency

Wallhide Exterior Primer is a liquid paint which may be thinned for easy brushing with not to exceed a quart of Leptyne or Turpentine per gallon.

Hiding

Wallhide Exterior Primer is much superior in hiding to ordinary Lead and Oil Primer. The hiding of the predominating pigment, Basic Lead Carbonate, has been considerably increased by the addition of Titanium White. Therefore, a two-coat job consisting of Wallhide Exterior Primer and a suitable finish coat is equal in appearance to the average three-coat job obtained when the ordinary or penetrating primer is used.

Spreading

This depends to a considerable extent upon the condition of surface to be painted. For estimating purposes, the following figures may be used:

New Work—400 square feet per gallon.

Old Work—600 square feet per gallon.

The excellent sealing action of Wallhide Exterior Primer will result in materially increasing the spreading rate of the succeeding coat. Vitolized Oil, as used in Wallhide Exterior Primer, stays in the paint and seals the surface. It prevents the soaking away of the vehicle of the finish coat and adds materially to its spreading rate.

Brushing

Wallhide Exterior Primer spreads readily. A slight pull under the brush will be noticed, but this can be minimized by proper reduction with Leptyne, depending upon surface conditions. Excessive brushing, required when deeply penetrating primers are used, is not necessary with Wallhide Exterior Primer. The practical mechanic will soon develop the proper technique in the application of Wallhide Exterior Primer.

Drying Time

Overnight drying is recommended.

Appearance

After overnight drying, Wallhide Exterior Primer has a low-eggshell gloss, a most satisfactory surface for receiving the finish coat.

Finishing Coat

Any suitable finishing coats may be applied over Wallhide Exterior Primer with definite assurance of better appearance and decided increase in durability. Ideally suited for finishing coats are such Pittsburgh Paint Products as Sun-Proof and Snolite. Other exterior paints, such as Lead and Oil, will be materially improved in appearance and durability when applied over Wallhide Exterior Primer. A finishing coat of Snolite is recommended because of its tremendous hiding power and extreme whiteness. When Snolite is used over Wallhide Exterior Primer, the resulting job is of great beauty, besides presenting definite economies in the form of lower cost per square yard.

Directions

Wallhide Exterior Primer should be used as the first coat on wood for new or old work. It should be thinned with not to exceed one quart of Leptyne or Turpentine to the gallon. To insure proper drying under unfavorable weather conditions or on such woods as cypress, add one-half pint of Pitcairn Compo Drier to a gallon of primer.

Do not add Linseed Oil, or any other material except as directed, to this VITOLIZED OIL PAINT.

Wallhide Exterior Primer works somewhat differently under the brush. Lay on primer with the least amount of brushing to overcome slight pulling and secure a uniform coat.

Wallhide Exterior Primer White should be used under White or Light Colored finish coats. The Neutral shade will be more satisfactory under darker colors. Either primer may be tinted to match finish coat color. For this purpose use strongest possible colors such as Pittsburgh Fluid Oil Colors. To avoid excess dilutions of the Vitolized Oil, never use more than one-half pint of oil color to a gallon of primer. Intermixing White and Neutral primer will often avoid use of oil colors.

While three coats are always preferable for outside painting of new work, with the use of Wallhide Exterior Primer and a suitable finishing coat of proper quality, a satisfactory two-coat job can be secured.

Surface to be painted must be clean and dry. Shellac knots and pitchy places before painting. Paint only in dry weather with mild temperature. Putty nail holes after first coat. Apply Wallhide Exterior Primer thinned and tinted as directed. Allow overnight drying. Finish with any suitable paint such as Sun-Proof, Snolite, or White Lead in Oil.

PLASCO PRIMER SEALER

Plasco Primer Sealer is especially designed to fill two important needs.

1. A satisfactory primer for various types of wallboard.
2. A first coater for plaster in a lower price range than Wallhide which will result in an acceptable job when used under Plasco Flat Wall Paint or where the matter of price is the primary consideration.

Wallboard

It has been approved by leading wallboard manufacturers after they had performed practical service tests. Its high sealing value over spongy, porous surfaces together with its easy brushing properties and ability to slip over the surfaces without raising the grain or fibre of wallboards, render it particularly suitable for this use.

Plaster

While it produces an acceptable job on plaster, it does not possess the hiding advantages of Wallhide. Keep in mind that it is a companion material for Plasco Flat Wall Paint and should be sold only on highly competitive operations and where price alone is the important factor. Do not recommend it where it is possible to use Wallhide.

Packages

Furnished regularly in drums, five, one, half and quarter gallon packages.

Directions

FOR WALLBOARD AND ACOUSTICAL BOARD

Reduce one gallon of Plasco Primer Sealer with not to exceed one quart of Leptyne or Turpentine. Brush on a uniform coat. Allow overnight for drying and finish with one or two coats of suitable flat, eggshell, or gloss paint.

FOR PLASTER

Thin one gallon of Plasco Primer Sealer with one pint of Leptyne or Turpentine and add one quart of Wall Paint or color selected for finish coat. Oil colors may be used for tinting. Allow overnight for drying and finish with Wall Paint.

PLASCO FLAT WALL PAINT

Plasco Flat Wall Paint was developed to meet the demand for a reliable product that must be sold at a lower price than Wallhide to meet strong price competition. It has been designed to equal or exceed products in this field. The hiding and spreading rate are naturally about 30% lower than Wallhide, but when used according to directions it produces a job that is satisfactory.

Colors

The line consists of White and eight tints which were selected for their popularity and attractiveness. Variations of the colors may be made by adding appropriate Pittsburgh Fluid Oil Colors.

Packages

Plasco Flat Wall Paint is furnished in drums, five, one, half and quarter gallon packages.

Directions

PREPARATION OF SURFACE

Wash or scrape off all calcimine, loose paint, grease and dirt. Fill cracks with a stiff paste made from Plasco Flat Wall Paint and Plaster of Paris. Touch up patch spots when dry with materials used for first coat.

One coat of Plasco Flat Wall Paint of selected color may be sufficient over old paint in good condition where color difference is slight, in which case apply as it comes in the can or reduce slightly with Leptyne or Turpentine. The most satisfactory results will be obtained from the following two coat system on either new or previously painted surfaces.

FIRST COAT — For best results use Plasco Primer Sealer. Thin one gallon of Plasco Primer Sealer with one pint of Leptyne or Turpentine and add one quart of Plasco Flat Wall Paint of color selected for finish coat. Oil colors may be used for tinting. As an alternate, for first coat add one quart of boiled linseed oil and one pint of Leptyne or Turpentine to a gallon of Plasco Flat Wall Paint. Wall must present an even sheen before finish coat is applied. If dull spots appear, they should be touched up with a first coat mixture before finish coat is applied. Allow Plasco Primer Sealer or First Coat mixture overnight for drying.

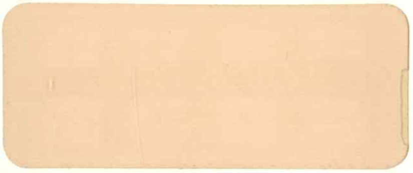
FINISH COAT — Use Plasco Flat Wall Paint as it comes in the can or reduced slightly with Leptyne or Turpentine.

Purpose

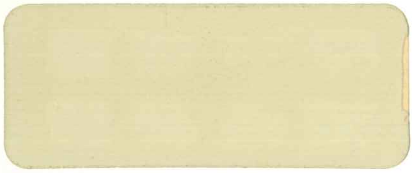
This product was designed to meet strong price competition. However, it should not be regarded as a second quality paint, but as a lower form of a first grade, flat wall paint. Consequently, any job done with it carries the assurance that from the standpoint of durability, the work will be altogether satisfactory. The main difference shown by Plasco Wall Paint is diminishing hiding ability. It will generally be found that the lower gallon price shows no economy. Great care must be taken that no sales of Plasco are made where Wallhide should have been sold. The justification for Plasco is its low price.

Plasco Flat Wall Paint Colors

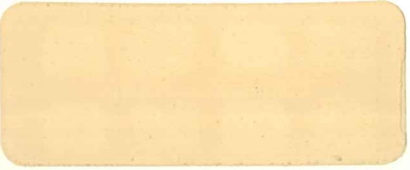
12-2—IVORY



12-3—ORCHID

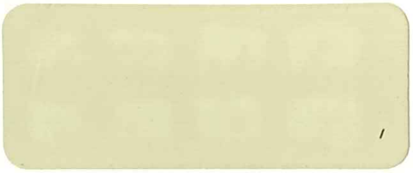


12-4—PEARL GRAY

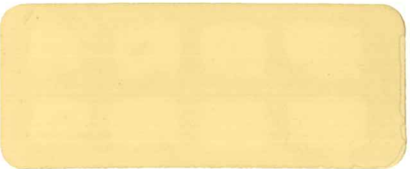


12-5—CORAL

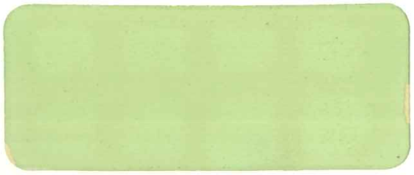
12-6—BUFF



12-7—PALE BLUE



12-8—TAN



12-9—NILE GREEN

ALSO 12-1—WHITE AND 12-10—PRIMER SEALER

"The Velhide System"

of Wall Decoration

To meet the constant demand for new and different interior wall decorations, this system of finishing new or old walls has been developed.

It is known as The Velhide System. It calls for the use of both Wallhide First Coater and Wallhide Interior Flat, with Wallhide Blending and Glazing Liquid. The resulting finish is by far the most attractive and original ever obtained through the use of so few coats and operations.

The vastly superior hiding qualities of Wallhide First Coater make possible this simple, yet beautiful and practical, system.

Directions

New or Repaint Work

Wallhide First Coater is suitable for use in old or new work on interior standing plaster, brick, concrete or wood. It assures an elastic, adhesive coating, with sealing properties as nearly perfect as can be obtained. It may be applied with either brush or spray.

Reduction:

Reduce one gallon of Wallhide First Coater with not to exceed three pints of Leptyne, Turpentine or a good Painters' Naphtha which evaporates rapidly and completely. Leptyne is the safest and most satisfactory Thinner. A poor quality naphtha, which leaves an oily residue upon evaporation, is very apt to cause trouble when used in paints. In the first coater, poor quality naphtha causes soft films which detract from sealing properties. An average reduction is two pints of thinner to the gallon. *If it is desired to apply a finishing coat the same day, replace ½ pint of the thinner with an equal volume of Compo Drier or other high grade drier. Do not thin with Linseed Oil.*

After sufficient drying, which usually is overnight (although in emergency work, under very favorable conditions, the finishing coat may be applied within 6 to 8 hours) the job is ready for the application of the final coating. The final, or finishing coat, in the Velhide System, is none other than Wallhide Interior Flat mixed with equal parts of Wallhide Blending and Glazing Liquid which is spotted and blended onto the surface. Two or more harmonious colors are usually used for additional attractiveness and beauty.

Immediately following the application of this coat of mixture, the surface is rolled with a carelessly crumpled chamois. The rolling operation should not be done in straight lines or rows, but should be varied crossways from corner to corner, then from the top to the bottom, in fact in any varied directions to avoid a mechanical appearance or formation of repeated "patterns". Do not, under any circumstances, apply undue pressure during this operation . . . rolling the chamois lightly produces effects that are very pleasing. After the chamois has been used for a short time it should be washed thoroughly in turpentine and allowed to dry, by doing this, better results are assured.

Plastic Velumina

A Pittsburgh Paint Product

Plastic Velumina is a plastic, paste-like material which may be applied to any surface to which paint or varnish may be applied, new or old work. It adheres permanently and dries with a very dense, "hard as flint" surface on Wood, Tile, Metal, Cement, Plaster or Wall Board. It is unsurpassed as a medium for patching cracks in old plaster.

(SEE EXAMPLES ILLUSTRATED IN SECTION VIII)

A New Type of Decorative Plastic Paint permitting Master Painters to re-create the beauty and charm of the rough-textured walls of ancient, old-world character.

The simplicity of application, reasonable cost, and wide range of adaptability for all types of surface treatment, make Plastic Velumina the ideal product for modern rough-textured finishes.

Some interesting examples of textures and color treatments will be found in SECTION VIII of this book.

General Directions for Application

PREPARATION OF SURFACE NEW WORK

or Surfaces Not Previously Painted

(a) Surface must be clean and dry.

Sweep rough plaster with a broom to remove loose sand.

Fill cracks with PLASTIC VELUMINA and allow to dry.

(b) Apply freely a coat of paint to stop suction and to make surface uniform. Mix paint as follows:

1 gallon Wallhide
½ gallon Boiled Linseed Oil

OLD WORK

or Surfaces Previously Painted

Prepare same as for application of paint.

Previously painted walls that are clean and in good condition will be ready for PLASTIC VELUMINA.

Dirty or greasy walls should be washed clean. No paint will properly bond to a dirty or greasy surface.

Remove loose, scaly paint; wash surface if necessary, and sand smooth.

High gloss surfaces should be sanded to cut the gloss and insure better bond.

Old Kalsomine should be removed by washing.

Old wall paper should be removed.

Fill cracks with PLASTIC VELUMINA. Walls not previously painted should be prepared same as new walls.

APPLICATION OF PLASTIC VELUMINA

For most surfaces PLASTIC VELUMINA may be applied with a plasterer's trowel. The work is done easier and faster than if applied with a brush. The thickness of the coating should depend upon the character and type of Plastic finish desired.

For certain types of Plastic work the material may be applied with a well-worn flat wall brush or a dutch kalsomine brush of good quality.

Note: When applying, cover 4 to 6 square yards and then proceed with decorative work.

Sharper and better results are usually secured by working PLASTIC VELUMINA after it has been freshly applied and before it shows signs of setting.

For securing rough grain or textured finish, paint tools with WALLHIDE and allow to dry for 24 hours before using.

For securing smooth texture keep tools smooth and clean by wiping frequently with clean rag.

It is not necessary to finish an entire wall or room at one time. Fresh PLASTIC VELUMINA may be joined to the edges of that which has dried.

Do not add Linseed Oil to PLASTIC VELUMINA. It prevents proper setting, drying and texturing. If material is too thick reduce slightly with equal portions of varnish and drier. If PLASTIC VELUMINA is too thin add Gilder's Whiting until desired consistency is secured.

If especially quick drying is desired, add a small amount of Compo Drier. It may then be advisable to add a small amount of whiting to retain the proper consistency.

PLASTIC VELUMINA is chemically inactive. The pigments and liquids used are non-poisonous. Drops or smears may be removed from cloth or from enameled, varnished or painted surfaces without injuring them, if washed with naphtha while the paint is still wet.

The PLASTIC VELUMINA surface may be washed and cleaned with soap and water the same as paint or varnish.

Glazing—Transparent or Colors

Wallhide Blending and Glazing Liquid is a transparent liquid intended to be used clear as a finishing coat over PLASTIC VELUMINA for producing a satin finish, or it may be tinted with Pittsburgh Paint Products Oil Colors to the desired shade, thus making a semi-transparent color.

Double tone or multi-tone color effects are secured on the finished work by applying different glaze colors to parts of the surface and blending edges together where they join, or working them over each other.

Method of Application

No. 1. Apply a thin coat of glaze color with a good brush.

No. 2. Remove surplus and bring out high lights by wiping in one direction with a soft clean cloth.

No. 3. The amount of pressure used determines the depth of the color that remains on surface.

Note: Glazing the Plastic Velumina surface is not necessary unless a satin or some color effect is desired.

Beautifully shaded walls are secured by applying a light glaze color at top, a medium color in the middle and a darker color at bottom, then blending together.

Stencil and Relief Work

A wide variety of relief or artistic raised design work may be done with PLASTIC VELUMINA.

Birds
Ships
Lines
Animals
Flowers
Borders
Paneled Effects
Etc.

Patterns must be cut out of paper. When the work is dry, it should be touched up with color and high lighted to suit conditions. In this manner a bit of bright and attractive color can be made to relieve a dull bare space.

The thickness of the relief will depend upon the thickness of the stencil. Heavy manila paper will do for light relief effects and 10-ply wrapping paper for the heavier designs.

Method for Making Straight Lines, Corner Designs or Panel Work

(a) Cut stencil,
(b) Mark wall with chalk line,
(c) Apply corner stencils,
(d) Fill in lines between corners.

Application of Material Over Stencil Pattern

Apply PLASTIC VELUMINA over stencil with a broad knife. For rough effects, work knife in a rotary motion: first right, then left. Rougher texture will be secured if knife is painted with Wallhide and allowed 4 hours to dry before using.

General Remarks

Following are suggestions of types of plastic work that can be done with PLASTIC VELUMINA. These will suggest other ideas to those interested in this type of building decoration:

Stipple Work of All Kinds

Sponge Stipple
Trowel Stipple
Hand Palm Stipple
Rolling Pin Stipple
Whisk Broom Stipple
Paint Brush Stipple
Paper Hanger Roller Stipple

Note: A thin coating produces a fine stipple. A heavy coating produces a coarse stipple.

Smooth Stipple Finish

If desired, the sharp stipple finish can be wholly or partially smoothed down and a wide variety of smooth or flat stipple effects secured in this manner.

After stippling in the usual way, allow the paint to partially set, but before it dries, rub in one direction with a celluloid triangle or a clean trowel until the smoothness desired is secured. The amount of pressure exerted will determine the smoothness of the finished work.

When dry, if desired, the work may be sandpapered to make it still smoother.

It is usually advisable to apply a glaze color to stipple work.

Scroll or Swirl Effects

Spoon	Swirl
Sponge	Swirl
Trowel	Swirl
Wood Block	Swirl
Paint Brush	Swirl
Whisk Broom	Swirl
Broad Knife	Swirl
Palm of Hand	Swirl
Smooth Plastic	Swirl
Coarse Sand Finish	Swirl

The swirl or scroll design may be made in large or small pattern, quarter, half or three-quarter circles.

PLASTIC VELUMINA may be tinted to the desired color for this work. More pleasing effects are usually secured by applying a finishing coat of a suitable colored glaze.

Criss Cross and Basket Weave Designs

A variety of patterns or decorative designs can be made that will come under this general heading. The pattern may be large or small, depending upon the tools used and the effects desired. Among the tools suitable for this finish are:

Comb
Paint Brush
Whisk Broom
Graining Comb
Kalsomine Brush

The lines may be made straight or wavy.

Stone and Block Designs

A wide variety of effects of this type can be secured with PLASTIC VELUMINA in imitation of—

Tile, Brick, Caen Stone, Travertin Stone, Cement or other block effects.

All block designs are made by lining or scoring the plastic surface before it has dried.

How to Make Proper Straight Edge

A straight edge made by driving small finishing nails at intervals through a suitable board strip, letting the sharp ends protrude one-quarter to one-half inch. This will keep the board off from the wet paint.

The scoring is done with a screw driver or other suitable metal marking-tool.

Plaster Effects

A wide variety of rough plaster effects may be secured by working with the trowel the design desired while applying the material.

Coarse Sand Plastic Finish

This finish more nearly resembles concrete or cement because of sand it contains.

To secure this finish mix approximately one pint of fine lake sand to each gallon of PLASTIC VELUMINA (be sure sand is clean and dry). Apply medium heavy coat of PLASTIC VELUMINA to surface with plasterer's trowel. Use long sweeping motion, first right, then left.

Allow 24 hours to dry — finish with glaze tinted to color desired.

Miscellaneous Effects

Attractive color effects may be secured by applying to the surface touches of color here and there with an air gun.

A variety of so-called splash finishes may be secured by dashing a little color here and there with a brush.

Spotted or mottled color effects can be secured by cutting a sponge to an uneven surface and with it apply two or more colors over a white or colored background. Each color should be allowed to dry somewhat before applying another.

SPECIFICATION NO. 1

Hand Palm Finish Design

(a) Read general directions on Page 48.

(b) Apply thin coat PLASTIC VELUMINA with plasterer's trowel.

(c) With palm of hand work wet paint in a rotary half circle motion, making left, then right circles. Wipe hand frequently with clean cloth.

(d) Before paint sets, smooth surface by rubbing lightly one way with a celluloid triangle or other smooth tool that will not pick up the paint. Allow 24 hours to dry.

(e) Apply thin coat glaze color made with Burnt Umber in oil or other color if desired.

(f) Remove surplus glaze color by wiping surface with soft cloth in one direction. Depth of color will depend upon pressure used when wiping.

SPECIFICATION NO. 2

Broad Knife Design

(a) Read general directions on Page 48.

(b) Apply thin coat PLASTIC VELUMINA with plasterer's trowel.

(c) Draw vertical lines over surface with coarse graining comb. Wipe comb after each stroke.

(d) Produce swirl effect with painter's 4-inch broad knife, making right and left half or quarter circles. The circles may be made to interlap or interlace as desired. The comb effect will show where circles do not join.

Note: To secure proper texture, the broad knife should be painted with Wallhide 24 hours before use and allowed to dry. Paint will stick to it and proper texture will thus be secured.

(e) Apply glaze colors made by tinting Wallhide Glazing Liquid to shades desired. Blend edges of color together and remove surplus by wiping surface in one direction with soft cloth. The degree of pressure used in wiping will determine depth of color remaining on surface.

SPECIFICATION NO. 3

Smooth Flat Stipple Design

(a) Read general directions on Page 48.

(b) Apply heavy coating PLASTIC VELUMINA with plasterer's trowel.

(c) Produce coarse stipple by pressing trowel to surface and pulling it away.

(d) Allow to partially dry and with a smooth tool (a celluloid triangle or clean trowel) rub surface in one direction until desired smoothness is secured.

Allow 24 hours to dry.

(e) Glaze with one or more colors as desired. Blend edges of color carefully and remove surplus glaze by wiping surface carefully with soft cloth in one direction.

SPECIFICATION NO. 4

Travertin Stone Design

(a) Read general directions on Page 48.

(b) Apply medium heavy coat of PLASTIC VELUMINA with trowel.

(c) Produce coarse stipple by pressing trowel to surface and pulling it away.

(d) When stipple has partially set, drag clean trowel over surface in one horizontal direction until desired smoothness is secured.

(e) Score or mark the paint before it sets to make the size of block desired. (See general remarks for making straight edge.)

(f) Allow to dry overnight and sandpaper smooth.

(g) Apply thin coat of glaze color made by tinting Wallhide Glazing Liquid with Van Dyke brown oil color. Remove surplus color by wiping in one direction with soft cloth.

SPECIFICATION NO. 5

Caen Stone Design

(a) Read general directions on Page 48.

(b) Apply medium heavy coat PLASTIC VELUMINA with trowel. Use care to secure smooth, even finish.

(c) Allow paint to dry so that it will not stick to tool when worked. Then press the fibre ends of a common scrubbing brush onto surface until desired impression is made.

(d) Allow surface to set so that it will be dry to the touch, and paint still be a little soft.

Mark surface with chalk line to secure the style and size of blocks desired.

(e) With straight edge (see general directions for making) score or mark surface with screw driver or other suitable tool.

(f) Allow 24 hours to dry and apply light and dark shades of Glaze Color as follows: The light shade made with Raw Sienna in oil and the dark shade with Raw Umber. Use color sparingly. Blend edges of color together. Wipe surface with soft cloth to remove surplus color. Rub in one direction.

(g) Allow glaze color 24 hours to dry and with a lining brush and straight edge, paint the scoring with white Wallhide.

SPECIFICATION NO. 6

Trowel Swirl Design

(a) Read general directions on Page 48.

(b) Apply medium heavy coat PLASTIC VELUMINA with plasterer's trowel.

(c) Secure texture desired while working the wet paint with trowel.

Note: A smooth texture will be secured by keeping trowel wiped clean to prevent paint sticking to it; a coarse texture, by painting trowel, allowing 24 hours to dry before using.

(d) Glaze with color desired. Tint glazing liquid with Raw Sienna to make Ivory or Buff. Remove surplus glaze color by wiping with soft cloth.

SPECIFICATION NO. 7

Italian Plaster Design

(a) Read general directions on Page 48.

(b) Apply medium heavy coat PLASTIC VELUMINA with plasterer's trowel.

(c) Produce coarse stipple by pressing trowel to wet paint and pulling it away.

(d) Allow paint to partially set. Clean trowel carefully and with a long circular motion, right and left, smooth down the stipple until the desired effect is secured.

(e) Allow 24 hours to dry and apply coat of Wallhide Glazing Liquid tinted to the desired color.

(f) Remove surplus color by wiping with soft cloth.

SPECIFICATION NO. 8

Brush Swirl Design

(a) Read general directions on Page 48.

(b) Apply thin coat PLASTIC VELUMINA with plasterer's trowel.

(c) With a fibre scrub brush or a whisk broom work the paint in a half circle motion, first right, then left.

(d) Allow 24 hours to dry and apply glaze color made by tinting Wallhide Glazing Liquid with Oil Colors to the desired shade.

(e) For producing two or more toned effects, apply different glaze colors at intervals over the surface and blend the edge of colors together.

(f) Remove surplus glaze color by wiping with soft cloth. The pressure used will determine the depth of color remaining on the surface.

Banzai Enamel

A Pittsburgh Paint Product

The Super-Quality Enamel, Unsurpassed for

BRILLIANCE, DURABILITY, WHITENESS and OPACITY

Perfect BODY: Heavy Oil Vehicle . . . Ideal FLOWING: Works like fine varnish.

Furnished in GLOSS ENAMEL; EGGSHELL ENAMEL, and DOUBLE COVER UNDERCOATER . . . in WHITE or IVORY . . . for INTERIOR or EXTERIOR FINISHING.

BANZAI ENAMEL possesses individuality and distinction seldom approached by other enamels.

The permanence of its grainless, glass-smooth surface, its elegant beauty, porcelain-like texture, and washable qualities represent an outstanding achievement in paint chemistry.

No other product developed and perfected in the Paint and Varnish Research Laboratories of the Pittsburgh Plate Glass Company has received more thorough, careful and painstaking attention than BANZAI ENAMEL during the past twenty years. This product represents the highest skill in selecting and treating the materials from which it is made.

The use of BANZAI ENAMEL brings a definite safety factor into enameling work. It protects alike the architect who specifies it, the painter who uses it, and the building owner who pays for it.

Uses:

What is more attractive, restful and pleasing to the eye than interiors of homes or buildings of any kind properly finished with high grade enamel, white, ivory or tints of light shade?

BANZAI ENAMEL is suitable for use on EXTERIORS or INTERIORS of

Residences
Hospitals
Stores
Banks
Office Buildings
Hotels
Restaurants
Boats
Churches
Colleges
Schools
Factories
Apartment Houses
Engine Rooms
Ambulances
Milk Wagons
Bakery Wagons
Ice Cream Trucks
Ships and General Marine Uses

When discussing or considering the product BANZAI ENAMEL, there are six important points to keep in mind:

Brilliance:

Brilliance is conspicuous because of smoothness and evenness of the finish due to excellent flowing and leveling properties.

Durability:

Long in oil . . . unequalled toughness and elasticity . . . a more durable enamel can not be made.

Whiteness:

Made from finest quality of zinc obtainable, suspended in a very light, transparent vehicle, which results in the most intense white science can produce.

Body:

A heavy oil vehicle (free from gums) insures a fullness of finish that can be obtained in no other way.

Opacity:

BANZAI ENAMEL has unusual opacity consistent with a brilliant gloss finish.

Flowing:

BANZAI ENAMEL works smoothly and levels perfectly, eliminating brush marks, laps, or uneven, rough effects. May be applied freely and in a manner similar to fine flowing varnish, thus insuring a saving in labor, materials, and time, because it is possible for workmen to properly cover the surface quickly and do so with a minimum amount of material.

Note: To secure best results, BANZAI should be flowed on freely.

Elegance could properly be called a seventh characteristic of BANZAI. Its decorative effects are delightfully pleasing and appropriate in appearance. In its light tints it adds spaciousness to rooms, cheerfulness, beauty and natural dignity to surroundings.

Priming

It is of greatest importance that the job be started right. Finishing material, like a building, will last only as long as the foundation that must hold it up.

The first consideration in enamel finishing should be a foundation coat of the proper kind (Tector) that will insure a bond which will remain firm, elastic and permanent, and properly take care of expansion and contraction from heat and cold, thus preventing peeling, checking or cracking.

Undercoater

The undercoater must provide dense hiding properties, clear, pure white color and level or flow in such a manner as to produce a smooth, opaque surface that will require minimum sandpapering or rubbing to be ready for enamel finishing coats. For these reasons it is wise to standardize on BANZAI DOUBLE COVER UNDERCOATER. It contains no lead or other poisonous pigments. It therefore may be sandpapered with safety.

Finishing Coats

The beauty of the finished work depends upon, first, providing an opaque, smooth, firm surface that will permit the finishing coats to flow and level without unevenness or roughness of undercoats showing through.

Second, the finishing material must be of the type that may be applied freely and that will flow and level obliterating brush marks, laps, blemishes and uneven places.

Much of the brilliancy of the finished job is dependent upon the smooth leveling properties of the finishing coat material.

BANZAI meets all the above requirements, and in addition offers unequalled

Durability

The final durability of the finished job depends upon having primer, undercoater and enamel of such type as will not become brittle or so hard as to crack, check, or break from heat, cold or when knocked or struck a hard blow.

Gloss White Banzai Enamel

Use for finishing coats on all high-grade decorative finishing work. Apply a full flowing coat, lay off with care but do not brush out.

Dries dust-free in 6 hours and may be recoated in 60 hours. If work is to be rubbed, allow 72 hours for drying. Condition of atmosphere has considerable to do with drying time.

Tint with pure Oil Colors to light shades if desired. Use lamp black for gray cast and raw Sienna for ivory.

Eggshell Banzai Enamel

Dries with a low gloss similar to that obtained by rubbing. It contains a little less enamel oil than the GLOSS and dries somewhat faster. Dust-free in 4 hours and may be recoated in 36 hours.

Banzai Double Cover Undercoater

Insert (unchangeable) and non-poisonous. Intensely white and will do the work from 50% to 100% better than most undercoaters. Spreads and works easily under the brush. Flows and levels smoothly, requiring little or no sanding. Dries dust-free in 3 hours and may be recoated in 24 hours.

BUILDING OWNERS—

BANZAI ENAMEL is most economical for the building owner. Because of its marvelous toughness combined with remarkable elasticity and imperviousness to moisture, it insures—

First, extraordinary durability even under extreme conditions, and

Second, when the surface becomes soiled or worn, it will be in proper condition for refinishing without having to remove the old finish and starting the job over again.

ARCHITECTS—

Architects find this to be the most economical finish because of the safety factor in using the well-known and proven BANZAI system which is standard in every respect. There is nothing experimental or uncertain in the material, what can be done with it or the service it will render. Measuring in terms of either first coat or years of service, there is no more economical material or finish obtainable.

MASTER PAINTERS—

BANZAI ENAMEL is most economical to painter contractors because—

First, it is 25% faster working than ordinary enamels.

Second, its flowing, leveling and covering properties insure best possible results with least number of applications and least amount of labor for sanding, rubbing, etc.

Use the BANZAI ENAMEL finishing system, minimize the human element that enters into the doing of the work, and have a safety factor that will pay handsomely in satisfaction and service. BANZAI ENAMEL comes in white and ivory only. The white may be tinted to any light shade with Pittsburgh Pure Colors ground in oil.

To secure best and most artistic results, two things are necessary—

First, the proper material, and
Second, proper application.

DEALERS—

BANZAI ENAMEL is well known to the public at large and is therefore a ready seller and a profitable stock item. Its many uses throughout the home, white or tinted, make it highly popular for general dealer trade.

Preparation of Surface

New Work

Open-grained woods, such as oak and ash, should be filled with Paste Wood filler.

Close-grained wood such as birch, maple, gumwood and whitewood should be carefully sanded with fine sandpaper and all knots and sappy places given a coat of Shellac.

Georgia pine, yellow pine, cypress and cedar contain substances which greatly retard drying and, therefore, should be treated with a mixture of one gallon of Pitcairn Tector and one quart of Turpentine after shellacing knots. Allow from 24 to 36 hours for drying. The addition of one quart of DOUBLE COVER UNDERCOATER to the above mixture adds to its hiding properties.

The Tector treatment, consisting of priming coat of a mixture of one gallon Tector and ¼ gallon Leptyne or Turpentine, is recommended for all woods when the finest and most durable enamel finish is desired. Always sand Tector coat very lightly when dry.

Directions

New Work

FIRST COAT—Flow on a mixture of one gallon of DOUBLE COVER UNDERCOATER and one quart of Boiled Linseed Oil, using a flat bristle brush.

SECOND COAT—Flow on DOUBLE COVER UNDERCOATER as it comes in the can. If too heavy in body, reduce slightly with Turpentine, but never add thinners until a brushing test shows that additional thinners are required and then add sparingly.

THIRD COAT—Flow on BANZAI GLOSS or EGGSHELL ENAMEL as it comes in the can. If too heavy in body, reduce slightly with Turpentine.

Note: A mixture of two parts of DOUBLE COVER UNDERCOATER and one part of Enamel in place of second coat as above, adds to the gloss of the finishing coat.

For Extra Fine Jobs: To produce more elegant results, apply an extra coat of DOUBLE COVER UNDERCOATER and a coat of a mixture of two parts DOUBLE COVER UNDERCOATER and one part of Enamel before finishing.

Sand lightly between all coats and allow from 36 to 48 hours for drying, allowing more time under adverse conditions.

Directions

Old Work

Preparation of Surface

To insure a proper bond, surfaces which have been previously painted should be thoroughly washed with a weak solution of ammonia water and rinsed carefully with cold water. Be sure that all grease and dirt are carefully removed.

A high gloss should be removed and the surface made smooth by sandpapering.

Remove all loose or scaly paint. Those spots where paint has scaled off should be given one coat of Tector and one or more coats of BANZAI DOUBLE COVER UNDERCOATER and built up to surface. Rough places should be smoothed carefully with fine sandpaper.

Surfaces which have previously been stained should be given two coats of Shellac.

Gloss or Eggshell Finish

Old Work

FIRST COAT—Apply mixture of
1 gallon DOUBLE COVER UNDERCOATER
1/8 gallon Boiled Linseed Oil

Note: If an additional coat is required over a dark colored surface, use DOUBLE COVER UNDERCOATER unreduced.

SECOND COAT—Apply GLOSS or EGGSHELL ENAMEL.

Directions

Metal Surfaces

Walls and Ceilings

Preparation of Surface

In finishing galvanized iron or zinc surfaces, they should first be carefully washed with Benzine or Turpentine to remove all grease. Then brush on a solution of one-half pound Copper Sulphate to one gallon water, and allow to dry. This forms a black deposit on the surface which should not be disturbed.

FIRST COAT—Tector reduced 25% with Turpentine or Leptyne.

SECOND COAT—BANZAI DOUBLE COVER UNDERCOATER.

THIRD COAT—A combination of one-half BANZAI ENAMEL, one-half BANZAI DOUBLE COVER UNDERCOATER.

FOURTH COAT—Apply a flowing coat of BANZAI GLOSS or EGGSHELL ENAMEL as it comes in the can.

Note: A denser white finish may be had by applying a second coat of BANZAI DOUBLE COVER UNDERCOATER.

Plastered, Cement or Concrete Walls

Cut out all cracks in *plastered walls* and fill with patching plaster.

Cement or concrete should age for at least thirty days and be thoroughly dry before painting.

New or Unpainted

FIRST COAT—Apply mixture of
1 gallon Tector
1/4 gallon Boiled Linseed Oil
1/4 gallon Naphtha, Leptyne or Turpentine

SECOND COAT—Apply mixture of
1 gallon DOUBLE COVER UNDERCOATER
1/8 to 1/4 gallon Boiled Linseed Oil

THIRD COAT—BANZAI DOUBLE COVER UNDERCOATER.

FOURTH COAT—BANZAI GLOSS or EGG-SHELL ENAMEL flowed on.

Note: Suction spots must be overcome with additional priming coats before finishing coat is applied.

Ambulances, Milk Wagons, Bakery Wagons, Ice Cream Trucks, Etc.

An experienced automobile or carriage painter should handle work of this sort. He will apply

a. Primer
b. Surfacer
c. Ground coats
d. Finishing coats

After surface is ready for finishing coats, two coats of BANZAI ENAMEL should be applied. Allow first finishing coat 4 days or more to dry before applying second.

Demonstrating

There is no better way to interest your prospects in BANZAI ENAMEL or DOUBLE COVER UNDERCOATER than by a practical demonstration. These products contain certain qualities which every well posted painter desires in his material.

When BANZAI is spread on the surface, painters find what they have been looking for. A fair-minded man will concede the very apparent fact that these products have unusually heavy body, work with great freedom, possess wonderful hiding qualities and extreme whiteness. With these points satisfactorily proven and accepted, orders are much more easily secured.

PITTSBURGH Paint Products

Sun-Glo Finish

A Pittsburgh Paint Product

DURABLE, SANITARY, WASHABLE, FREE-FLOWING, SOLID COVERING

Dries With a Beautiful, Smooth, Pleasing Glow, Soft to the Eye

A Practical High Grade Enamel Paint in Ten Attractive Pastel Shades —Also White and Gloss White

Description:

SUN-GLO FINISH is a free flowing, solid hiding paint that will produce a pleasing, smooth enamel finish having an attractive glow without the glare or the brilliance of high gloss enamels.

Special attention is given to grinding the pigment so as to secure perfect smoothness and the best possible flow and leveling properties.

SUN-GLO FINISH does not absorb grease or dirt and may be washed with soap and water. No special primer is required. Two coats will cover solid over any surface.

Colors may be intermixed, or special shades may be produced by tinting with Oil Colors or Japan colors.

Approximate setting time is 12 hours at 70° F.

Approximate drying time is 24 hours at 70° F.

Uses:

SUN-GLO FINISH is suited for a variety of uses, more especially for the artistic finishing or refinishing of the interiors of residences, apartment houses, sales rooms and public buildings. It is suitable for living rooms, kitchens, bathrooms and hallways.

SUN-GLO FINISH produces very attractive and artistic results when applied to counters, partitions and walls of sales rooms, music stores, flower shops, shoe stores, dining rooms, food stores, etc.

Directions

Stir contents thoroughly from the bottom.

Surface to be painted must be clean and dry.

Wash or scrape off all kalsomine, loose paint, dirt or grease.

Open-grained wood, oak or ash—should be filled with Paste Wood Filler.

Cypress and yellow pine, which contain material that retards drying, should be given a coat of a mixture of one gallon TECTOR and one quart Turpentine or Leptyne before applying first coat of SUN-GLO FINISH.

New Work

FIRST COAT: Reduce one gallon SUN-GLO FINISH with ⅛ gallon of Pure Boiled Linseed Oil. Allow at least 24 hours for drying—48 hours being preferable.

FINISHING COAT: Use SUN-GLO FINISH as it comes in the can.

Old Work

Surfaces which have been previously stained should be given two coats of Shellac.

One coat of Sun-Glo Finish is sufficient except in such cases where the surface being covered is extremely dark in color or in poor condition.

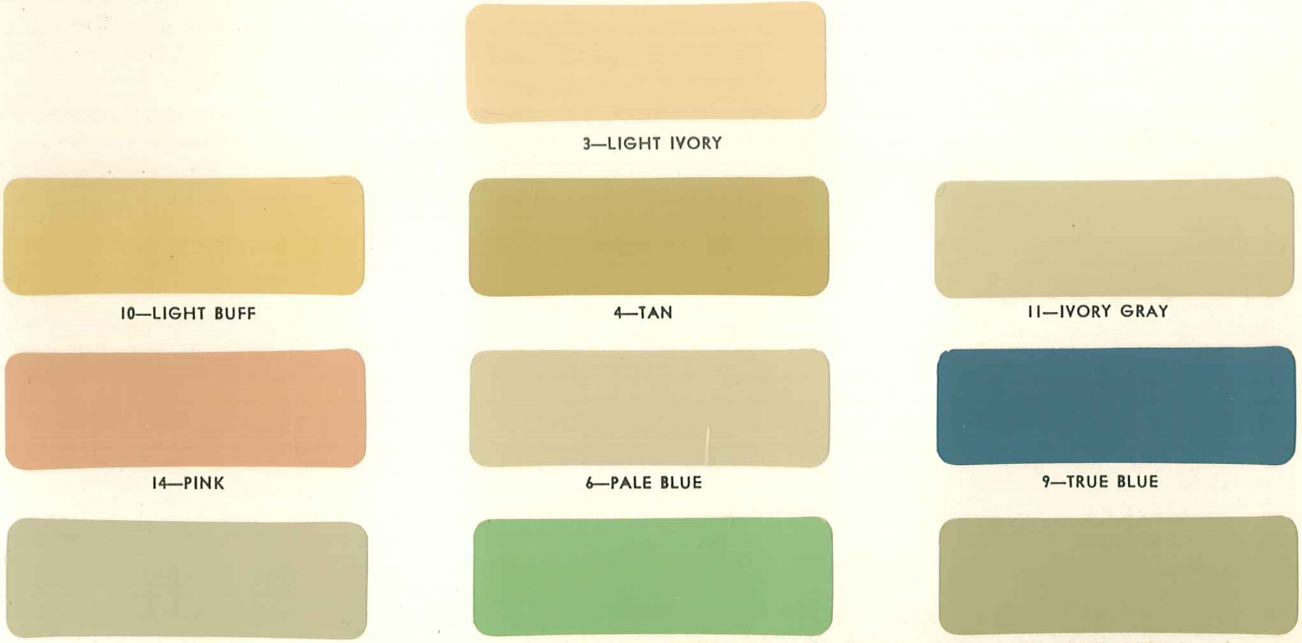
If two coats are necessary, apply as per New Work directions as given above.

Use a good brush (See Section IX of this book, describing Horsehide Brand Brushes).

Demonstrate

There is no more effective and convincing way to show SUN-GLO FINISH to architects or home owners than by demonstrating. This will prove the merits of the product. Its easy working, free flowing and solid covering properties will at once become evident, confidence will be secured and the desire to use the material will be created.

SUN-GLO COLORS



Alba-Lux

(*White-Light*)

A Pittsburgh Paint Product

Dirt-Resisting — Light-Reflecting

Furnished in GLOSS . . . EGGSHELL . . . and FLAT.

Smooth, Impervious, Washable, Durable, Non-Poisonous, Economical, and Sanitary.

For use on all types of surfaces . . . wood, brick, plaster, concrete.

Apply with brush or spray gun.

ALBA and LUX are Latin words meaning white and light, respectively.

ALBA-LUX is made in white only. If a light color is desired, tint with Pittsburgh Pure Oil Colors.

ALBA-LUX contains no varnish gums.

This highly successful interior finish was developed and perfected in the Paint and Varnish Laboratories of the Pittsburgh Plate Glass Company.

The vehicle or liquid used for making ALBA-LUX GLOSS WHITE is a water-white combination of specially refined vegetable oils, heat-treated to impart very important properties to the finished paint.

The selected pigments which are so perfectly incorporated in the ALBA - LUX vehicle, produce the desired service results . . . proper body, lustre, fine pigment suspension, ease of application, perfect flow, intense whiteness, greatest hiding power and spreading rate, speedy drying, and durability.

ALBA-LUX has been manufactured and used for many years. Utmost care is given to the selection and preparation of the raw materials from which it is made. No opportunities have been overlooked in bringing this product to the highest state of efficiency possible.

ALBA-LUX is offered with the assurance that it is without a superior for the purpose intended, including particularly the permanence of the intense white color, the durability, wear, service and general practicability of this paint.

ECONOMY OF USING THE BEST

In addition to the economy of painting with a light reflecting paint, there are several good reasons why ALBA-LUX should be used in preference to water paints of various kinds.

ALBA-LUX is impervious, keeps out moisture, does not stain or discolor from water, oil or dust, is non-porous and does not absorb dust or dirt, retains its light-reflecting properties for a much longer period of time, the binder does not deteriorate, it does not flake, scale, crumble, or dust off the surface.

The surface will withstand washing and cleaning. When it comes time to repaint, the surface will be in good condition.

Measured in years of service, economies of the situation warrant the slight additional initial expenditure for ALBA-LUX.

Uses

Use ALBA-LUX in Textile, Cereal, and Food Products Mills; in Candy, Bakery, Printing, Cleaning, and Machine Shops; in Auditoriums, Schools, Work Rooms, Laundries, Creameries, Packing Houses; in Engine Rooms, Warehouses, Store Rooms, Light Shafts; in Factories of all types.

Note: In certain of these uses, extreme atmospheric conditions may or may not be present. Specific examples are these: The killing-floor of a packing house; or the curing-room of a rubber factory. Presence of abnormal atmospheric gases, causes serious discoloration of any vegetable oil or varnish oil combination. It is therefore necessary to use specially designed fume-proof paints in such cases.

Light is a tool which enables all other tools to perform their work better.

If walls or ceilings are of a color that does not properly reflect the maximum amount of light striking them, there is a lack of efficiency to the lighting system and the question of coating them with light-reflecting paint is a matter of importance. This has a bearing upon general efficiency and economy.

Walls and ceilings of rooms can be made to reflect the largest possible percentage of such light as there may be, whether this be daylight from windows or artificial light from lamps. Actually, walls may be made a secondary source of light through reflection.

For most industrial uses, it is cheaper to paint than not to paint. That which is gained exceeds in value the cost of ALBA-LUX and labor of application.

The use of ALBA-LUX will increase the amount of light in any interior. In sanitary, well-lighted rooms, there is higher morale and better discipline among employes. There is less eyestrain, less nerve strain, less fatigue. Efficiency is increased in ALBA-LUX finished interiors because better light promotes greater accuracy, less spoilage, better health, less labor turnover, as well as other advantages.

Well-painted work-places of all kinds indicate thrift, good management and an interest in the well-being of employes. Visitors are more favorably impressed. The trade prefers to buy or use products made in clean, bright, sanitary workrooms.

It is conservative to state that well-painted walls and ceilings, white, pale ivory or

Alba-Lux contributes definitely to the efficient working conditions in otherwise dark stock rooms and other industrial interiors.

For every type of industrial interior, Alba-Lux offers advantages of better lighting and increased production because of its remarkable light-reflecting properties.

a light buff, will increase illumination 33⅓%, more or less, depending upon conditions. 33⅓% is not unusual.

The following should be considered in studying conditions where a light-reflecting paint may serve a useful purpose.

For the purpose of a guide in deciding what colors will be most helpful in a certain interior, we quote figures prepared by a large lamp works from tests made of the light-reflecting value of various colored surfaces:

Color of Paint	Per cent of Light Reflected
White	85%
Ivory	80%
Silver Gray	72%
Dark Tan	50%
Dark French Gray	43%
Dark Brown	16%
Deep Red Color	13%

In addition to walls and ceiling, to insure maximum light and least shadows, it is good business to paint machinery and equipment with light-colored enamels and coat the floors with a light shade of Florhide Enamel. Use window shades of light color.

General Information

For general use, two coats of ALBA-LUX are desirable, especially if the surface is dark or dirty. Do not paint over wet, oily or dusty surfaces without properly preparing them. It is usually customary to apply ALBA-LUX Flat for first coat and Gloss for second. The Flat hides better and dries faster. Two coats of Gloss may be applied if desired. (See Directions.)

As it comes in the can, ALBA-LUX is of proper consistency for general brush work. Reduce slightly for spray painting.

Spreading Rate

New Work

First Coat Flat—300 to 500 sq. ft. one coat.

Second Coat Gloss—600 to 800 sq. ft. one coat.

Old Work

First Coat Flat—450 to 650 sq. ft. one coat.

Second Coat Gloss—600 to 800 sq. ft. one coat.

On large surfaces, it is recommended ALBA-LUX be applied with a spray gun.

Cover floors and objects with a drop cloth to keep them clean.

Time Required to Apply:

An experienced painter on an average smooth, plain wall surface, without considering time for erecting and moving scaffolding, mixing paint or operating air compressor, will cover approximately 50 or more square yards of surface per hour with a spray gun. (For spray painting, usually from 5% to 10% more paint is required due to loss of material as mist in the air). For brush work, a painter can cover from 12 to 15 square yards per hour. Rough wall 25% less.

Special Uses:

For information regarding uses or purposes other than those described in this book address a letter for the attention of our Advisory Engineering Department, stating the facts or advice desired. Samples of ALBA-LUX or examples of results obtained from its use will be furnished upon request.

Sizes:

ALBA-LUX comes in barrels holding about 50 gallons each, 5-gallon buckets and one-gallon cans. When desired, an agitator will be installed in barrels at a slight extra cost. Printed directions for application are on each package.

Directions—Specifications

Gloss or Eggshell Finish

Surface to be painted must be clean and dry. Remove all loose paint, kalsomine or white wash.

Stir contents of package thoroughly from bottom before using.

Over Old Paint, New Wood, Plaster or Concrete—

Two-Coat Work

FIRST COAT

Apply Flat ALBA-LUX thinned.

¼ gallon Boiled Linseed Oil
1 gallon Flat ALBA-LUX
Allow 24 hours to dry.

SECOND COAT

Apply Gloss or Eggshell ALBA-LUX as it comes in package. If considered too heavy for easy brushing, add a little Leptyne or Turpentine.

Over Old White Painted Surface—

One-Coat Work

Apply Gloss or Eggshell ALBA-LUX as it comes in the package.

Note: ALBA-LUX is of heavy consistency but brushes very easily. Best to make a brushing test before deciding that thinners are necessary. The oils in the Gloss and Eggshell ALBA-LUX are especially refined and processed to make them colorless. Do not add linseed oil, varnish or drier to the finishing coat as it will cause discoloration.

Flat Finish

Over Old Paint—New Wood, Plaster or Concrete—

Two-Coat Work

FIRST COAT

Apply Flat ALBA-LUX thinned.

¼ gallon Boiled Linseed Oil
1 gallon Flat ALBA-LUX
Allow 24 hours to dry.

SECOND COAT

Apply Flat ALBA-LUX as it comes in package. If too heavy for easy brushing, add small amount Leptyne or Turpentine.

Flat Finish

One-Coat Work

Apply Flat ALBA-LUX as it comes in package. If too heavy for easy brushing, add small amount of Leptyne or Turpentine.

Spray Painting Over Old White Painted Surface—

One-Coat Work

Paint for use in an air gun should be of slightly thinner consistency than for brushing. Thin each gallon of ALBA-LUX with approximately ⅛ gallon of Leptyne or Turpentine.

DIRECTIONS: ***(Continued)***

Caution:

Paints containing pigments of a poisonous nature should not be applied with a spray gun. ALBA-LUX contains no poisonous pigment.

Tinting:

ALBA-LUX may be tinted to any light shade with Pittsburgh Proof Oil Colors reduced with Leptyne or Turpentine. Strain to remove lumps.

Decorative Painting:

For such work, prepare surface in same manner as for Architectural Enamel finishing. Undercoats must be sanded smooth before finishing coat is applied.

Cracks and damaged places in plaster must be repaired and all suction spots satisfied on plastered or porous walls before finishing coat is applied.

Open-grained woods should be filled and surfaced in same manner as for enamel finish before applying ALBA-LUX.

For decorative finishing, flow ALBA-LUX on freely, level off carefully, but *do not brush out like house paint.*

NOTE: Three coats are usually necessary for decorative work—

1. Flat ALBA-LUX reduced 25% with Boiled Linseed Oil.
2. ½ Flat ALBA-LUX and ½ Gloss ALBA-LUX.
3. A flowing coat of Gloss or Eggshell.

Sandpaper carefully between coats.

Spray Painting Equipment

The operator should know something about the material itself, surface conditions that are met with and proper treatment of them. Ability to adjust, clean and care for equipment to keep it in proper working order, is important.

Most of the trouble that develops in spray painting is because of inexperience or carelessness.

The following equipment is essential:

Air compressor and motor.

Approved air tank, gauge, etc.

Air conditioner to remove water and oil.

Spray gun with nozzles.

Pressure material container.

Hose to carry air.

Hose to carry material.

Accessories.

A good paint strainer.

Air must be kept at constant pressure for best results. To apply paint in this manner, it is necessary to have a small stream of material at low pressure meet a stream of air at high pressure and be forced through the small nozzle-opening in the form of mist.

Many plants are equipped with air compressors which simplify spray painting considerably.

Manufacturers of spray-painting equipment furnish directions for working, controlling and cleaning which should be carefully followed.

Spattering, fogging and running of paint are caused by improper adjustment, weak air pressure or poor workmanship. Always avoid the unnecessary losses caused by stopping of gun or hose due to improper cleaning after use or not straining paint.

Apply paint coats of normal thickness. First coat should satisfy suction and hiding can be secured on second or third application. Do not try to secure hiding on new work by applying one thick coat of paint.

With ALBA-LUX it is cheaper to paint than not to paint . . . That which is gained exceeds in value the cost of paint and labor of application.

Plasco Asphaltum

Suitable for all interior purposes where Asphaltum is used. Metal surfaces, Stove Pipes, Stoves, Iron Rails, Boiler Fronts, etc.

DRIES QUICKLY HIGH GLOSS FINISH

VERY HARD

A satisfactory low priced brown stain for certain manufacturing uses can be made by reducing PLASCO ASPHALTUM with naphtha.

PITTSBURGH Paint Products

Kalkomo Wall Finish

Ready for Immediate Use When Mixed with Cold Water

Made from Imported English Floated Whiting
White and 18 Beautiful Tints
All Intermixable

KALKOMO is the ideal Kalsomine or Flat Wall Finish to use for decorating Homes, Offices, Churches, Theatres, Hotels, Schools, and other Public Buildings.

KALKOMO is used to decorate the finest mansions, yet on account of its low cost spells true economy for the simple cottage.

KALKOMO is made from the best raw materials that money can buy and is manufactured by the latest improved methods, making it a First Quality product to produce beautiful Walls and Ceilings.

Any of the KALKOMO tints may be mixed together or with the White so that any desired color scheme may easily be developed.

KALKOMO is easy to mix and easy to apply and is ready for immediate use when mixed with ordinary clean Cold Water (Hot Water may be used if desired). It is packed in 350-lb. Barrels, 100-lb. Kegs and 5-lb. Packages (20 packages to a case). It is manufactured in pure White and many attractive shades. See Color Chart on next page.

A 5-lb. package of KALKOMO will cover from 300 to 450 square feet, according to the surface to be coated.

Mixing Directions

To each 5-lb. Package of KALKOMO measure out two quarts of Cold Water, and gradually add this water to the dry powder, making it first a thick, stiff paste. Stir thoroughly until the mixture is free from lumps, then thin down with the balance of the water until the consistency will be that of oil paint.

Where Walls or Ceilings have excessive suction or where free alkali or lime is present, it will be well to give the surface a coat of KALKOMO WALL SIZE, and then, when same is dry, apply the KALKOMO WALL FINISH.

KALKOMO should be flowed on freely with a good Kalsomine brush, and not rubbed out like oil paint. Do not make the mistake of thinning down KALKOMO with so much water that it will be more like a wash instead of a coating. Always remember that the mixture should be about the consistency of cream or oil paint.

If reasonable care is taken in following these simple mixing directions, only the most satisfactory results will be obtained.

KALKOMO WALL SIZE

is packed in 1-lb. packages, 10 to carton.

Patton's Mill White (Interior)

Cold Water Paint

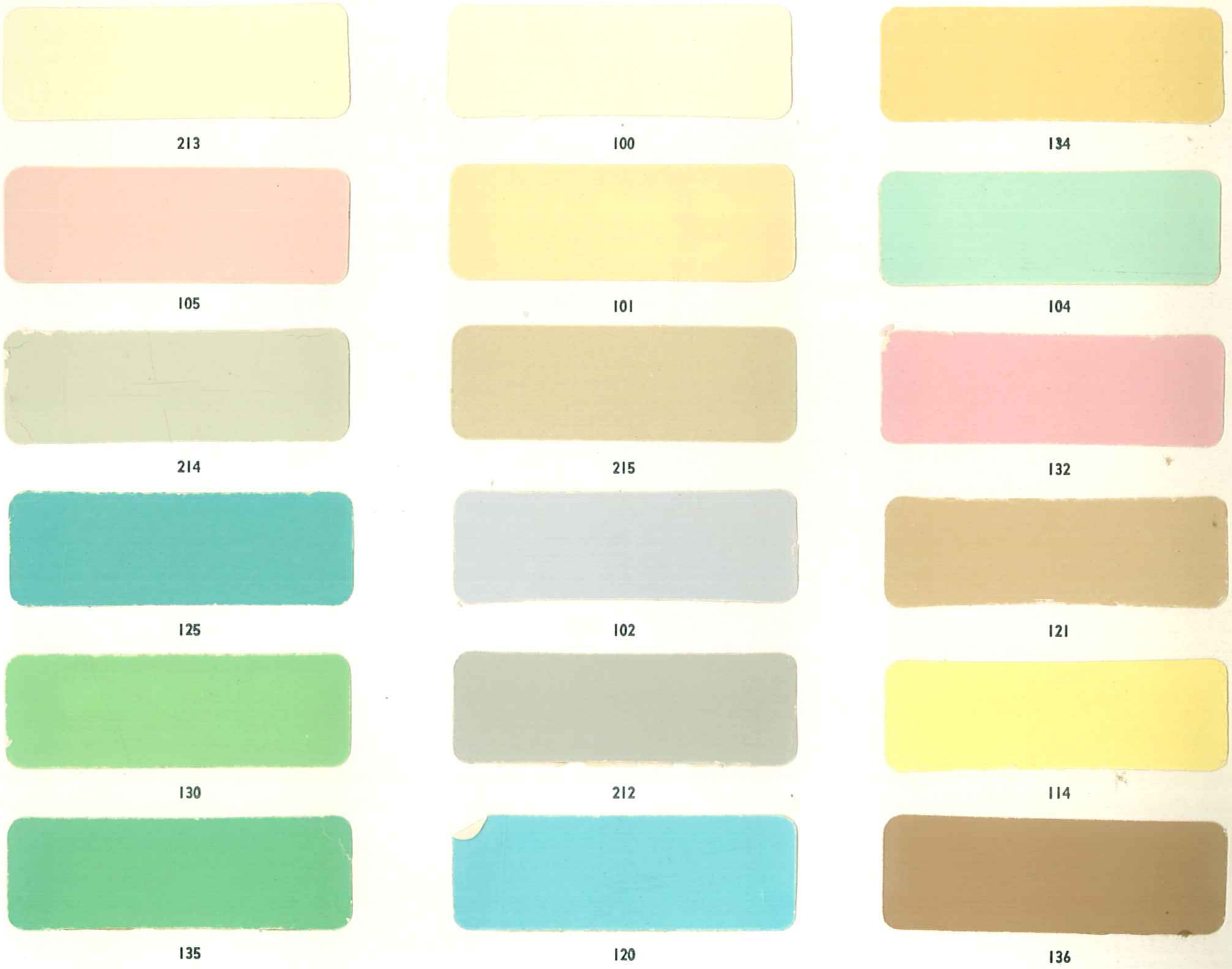
Patton's MILL WHITE is a Water Paint made from imported raw materials and possessing remarkable spreading and hiding properties. This Water Paint has dense covering power and is ready for use when mixed with COLD WATER. It is easy to mix and easy to apply, either with brush or machine.

MILL WHITE is the whitest white. It is non - flammable, fire - resisting, and light-reflecting.

Five pounds of MILL WHITE, when mixed with the proper amount of water, will make one gallon of paint that will cover an average surface 300 square feet.

Packed in 350-lb. barrels, 200-lb. barrels, and 100-lb. kegs.

KALKOMO WALL FINISH COLORS



The Waterspar Line

Pittsburgh Paint Products

Transparent Varnish . . . Quick-Drying Colored Varnish . . . Colored Varnish . . . Enamel . . . Quick-Drying Enamel . . . Lacquer

The Waterspar Line includes a complete line of high quality, durable, waterproof varnishes, enamels and lacquers for a wide range of uses in homes and buildings of every description, for a variety of surfaces, such as . . .

Walls
Floors
Woodwork
Furniture
Printed Linoleum
Metal or Wood Beds
Baby Carriages
Wagons
Machinery
Implements
Watercraft
Aircraft
Automobiles
Bric-a-brac
Porch Furniture

Every product in this complete line is safe and easy to apply . . . no complicated finishing systems are demanded for fine results. Beautifully finished surfaces that give unusual service and wear are assured.

Although of highest quality, everything in the Waterspar Line is moderately priced. Large production in the most modern manufacturing plants and low distribution costs make this possible. The Master Painter gets big values in the Waterspar Line and is certain of delivering complete satisfaction on every job where he uses these high grade finishes.

Transparent Waterspar Varnish

. . . never turns white in water . . .

For Interior or Exterior

Transparent Waterspar is a general all-purpose varnish suitable for inside or outside use. It is colorless, brilliant and durable. This varnish is unique and individual in a number of ways. Surfaces finished with it might be submerged in water month after month without turning white.

Uses: For general home finishing — Doors, Floors, Woodwork, Window Sills.

For all purposes about the home — Furniture, Ice Boxes, Baby Carriages, Bric-a-brac, Printed Linoleum.

For general marine finishing—Decks, Interiors, Canoes, etc.

For Aircraft; aeroplane wings and cabins; for automobiles.

Durability: WATERSPAR VARNISH is long in oil. It dries with a tough and elastic film that withstands hard usage, whether on floors, woodwork or other surfaces.

Finish: Extra pale in color, transparent, and dries with a high gloss.

Drying: Sets to the touch and dries dust-free in 2 hours; hardens in 24 hours. Finished floors may be put into moderate use after drying overnight.

Directions for Application of Transparent Waterspar Varnish

New Work:

Prepare surface for finishing the same as for any high grade varnish, the nature of the preparation depending on the type of surface and finish desired.

Apply two or three coats, sanding lightly between coats.

Old Work:

Be sure surface to be refinished is free from dust or grease and is clean and dry. Waxed surfaces should be thoroughly cleaned, using naphtha and a stiff scrubbing brush.

Note: Flow varnish on freely and level carefully. Sand lightly between coats.

No. 200 Waterspar Quick-Drying Varnish

For Exterior Use

Color

No. 200 WATERSPAR Quick-Drying Varnish is very pale in color and will be found suitable over light colored woods or enamels. The finish is not yellowed or darkened by exposure to direct sunlight.

Gloss

No. 200 WATERSPAR Quick-Drying Varnish contains more than the usual percentage of non-volatile material and as a result produces exceptional depth of finish.

Hardness

This varnish produces a new order of hardness in varnish finishes and is quite resistant to marring.

Drying Time

When sprayed or brushed to give films of normal thickness, No. 200 WATERSPAR Varnish will dry tack-free in 1 to 2 hours and be hard enough to recoat in 4 to 6 hours.

Gas Resistance

No. 200 will dry to a glossy finish under all practical conditions which will be met.

Water Resistance

It is extremely resistant to hot or cold water and is not whitened by indefinite immersion in water.

Durability

No. 200 WATERSPAR Varnish is twice as durable as the waterproof varnishes which have been offered for exterior surfaces in the past. Not only will No. 200 varnish protect the surface longer, but it will retain its gloss twice as long as Waterspar Transparent.

RECOMMENDED USES

Although No. 200 varnish is being offered as an exterior quick-drying finish, it may be used quite satisfactorily on interior surfaces.

No. 100 Waterspar Quick-Drying Varnish
For Interior Use Only

Now old surfaces can be revarnished and placed back in use after 4 hours.

Waterspar Quick-Drying Varnish is furnished in 4 colors and Clear Interior and Transparent Exterior.

The varnishes in this line were developed principally for renewing old surfaces without necessitating the removing of the old finish. The colored varnishes stain and varnish in one application.

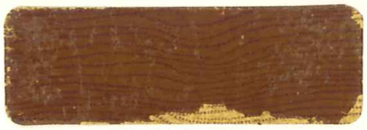
The colors are the result of adding high grade transparent coloring matter and other necessary ingredients to clear Waterspar Quick-Drying Varnish.

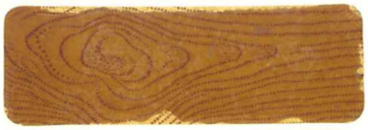
This varnish dries in 4 hours under normal conditions and permits the application of two coats within one day.

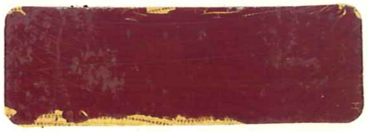
The finish is semi-transparent. The colors are suitable for all interior household use.

Apply to floors, woodwork, furniture, etc. Use same as other high grade finishing varnishes. Where added durability is desired, apply three coats, sanding lightly between coats with fine sandpaper, and always dust thoroughly.

WATERSPAR QUICK-DRYING COLORED VARNISH—COLORS


102—DARK OAK


101—LIGHT OAK


104—DARK MAHOGANY

103—WALNUT

ALSO 200 TRANSPARENT EXTERIOR AND 100 CLEAR INTERIOR

83-300 Waterspar Linoleum Varnish

Quick Drying

Waterspar Quick Drying Linoleum Varnish is a pale, durable, clear finish. It is a protection against constant foot traffic by preventing dirt and grime from being ground into the pores of linoleum, thus prolonging its life and appearance. Keeps the dirt on the surface, where it may be easily wiped up with a mop or damp cloth. Resistant to water, alkali and alcohol. Will not discolor delicate designs and is simple to apply.

DRYING—Rapid and positive, setting dust free in one to two hours, and drying hard in four to six hours. A floor can be varnished at night, and the film is ready for service the next morning.

GLOSS — The gloss is high and uniform, producing an excellent depth of finish.

COLOR—Extremely pale in color, producing a clear, transparent coating which shows minimum tendency toward change in color in service. The pale color of this product is especially important on white and light colors that are so popular in linoleum patterns.

WEAR RESISTANCE — Provides a hard, tough film which is waterproof and flexible; provides excellent protection against scrubbing and abrasion, and seals the linoleum effectively, preventing penetration of the dirt and grime into the floor covering itself.

USES—May be used over either printed or inlaid linoleum, and felt base rugs.

ECONOMICAL TO USE — One coat of Waterspar Linoleum Varnish is all that is usually required, and a quart is sufficient for the average kitchen. Two coats may be needed on extremely porous or inlaid linoleum.

GAS RESISTANCE—Our product, unlike competitive linoleum varnishes is not affected by the combustion fumes of gas. This is a very important point in view of the fact that most of this type of varnish will be used in kitchens where such fumes are most prevalent.

PRECAUTION — The surface must be clean, dry, and free from dirt, wax, or grease. **It is important that all wax and grease be removed with Turpentine.** After washing the linoleum with soap and water, rinse with clear water to remove all traces of soap. This should be emphasized because many patterns of linoleum are waxed at the factory, and floor coverings that have been in use have either been waxed, or have an accumulation of grease upon them which must be removed before a satisfactory finish can be obtained.

DIRECTIONS—Ready for use as received, but may be reduced slightly with Leptyne or Turpentine if desired. Sets dust-free in 1 to 2 hours and may be recoated or used in 6 hours or overnight, depending on drying conditions.

Apply a smooth, thin, even coating which should be renewed as often as necessary to keep surface in good condition.

All cans should be kept tightly sealed when not in use.

Waterspar Quick Drying Enamel

A product that can truly be described as a "Balanced Quality Enamel." It was not designed to meet a few special claims, but to give general satisfaction under varied conditions and service. Products of this type are often encountered which claim special advantages based on some freak performance, but they are secured at the expense of other necessary qualities. Waterspar Quick-Drying Enamel possesses a combination of desirable properties which mark it as outstanding in this field. Following is a description of these properties:

(1) Proper and uniform consistency in the package.

(2) Good brushing qualities and flows to smooth coat.

(3) Positive drying for use in four hours.

(4) Complete assortment of modern decorative colors.

(5) Uniformly high gloss.

(6) Satisfactory hiding in one coat.

(7) Elastic and Adherent Finish.

(8) Resistance to Moisture.

(9) Resistance to Marring and Abrasion.

(10) Proper Durability for Interior and Exterior Service for recommended uses.

It is intended for use in and about the home and for refinishing household objects of every description. It is also suitable for many other uses.

Woodwork
Cabinets
Bathrooms
Floors
Porch & Lawn
  Furniture
Wood & Metal
  Furniture
Toys
Washing Machines
Automobiles
Wagons

Canoes
Motors
Arbors
Bric-a-brac
Baby Carriages
Flower Boxes
Refrigerators
Engines
Dynamos
Farm Machinery
Store Fronts
Fixtures

Modern Colors

Extreme care was exercised in the selection of the colors. They consist of eighteen beautiful shades in addition to six auto colors, White, Flat White, Black and Flat Black; also Auto Top Dressing, Gold and Aluminum. They are colors that are in popular demand and from which decorative schemes may be chosen which will be harmonious and tasteful. They are excellent trim colors for the most modern type of interior wall colors such as Wallhide.

Gold and Aluminum

These two products are intended for decorative home uses on bric-a-brac, furniture, picture frames, radiators, et cetera.

Packages

Furnished regularly in the following packages—one, quarter, eighth, sixteenth, and one-thirty-second gallon cans.

Flat White or Flat Black

Flat White or Flat Black are not intended for exterior surfaces. Flat White may be used either as a finishing coat or as an undercoat under White Enamel. One coat of Flat Black is generally sufficient to produce a satisfactory finish.

Directions

Stir contents thoroughly from the bottom.

Surface to be finished must be free from dirt and grease. Use turpentine for removing wax and grease. Work over entire surface with sandpaper removing all old loose paint. Dust thoroughly. Use bristle brush with full stock.

One coat is generally sufficient except on new work. When two coats are used allow four hours drying time between coats. When used on floors allow six hours drying before using.

Auto Top Dressing

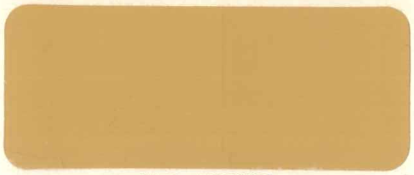
For use on leather and composition tops, curtains and trimmings where a black lustrous waterproof coat is desired.

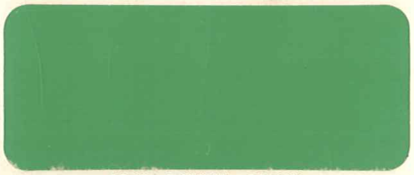
Directions

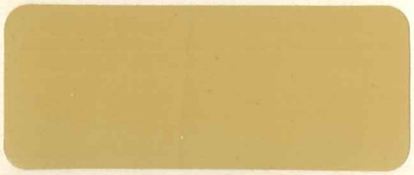
Stir contents thoroughly from the bottom. Surfaces to be finished must be well cleaned with turpentine or naphtha to remove all dirt or grease. If too heavy in consistency for easy brushing reduce slightly with turpentine.

Waterspar Quick Drying Enamel

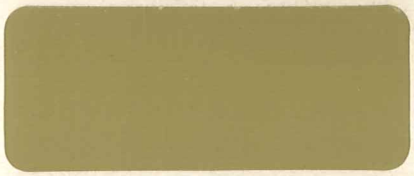
54-57—TRUE IVORY

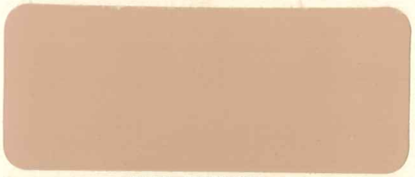

54-66—APRICOT

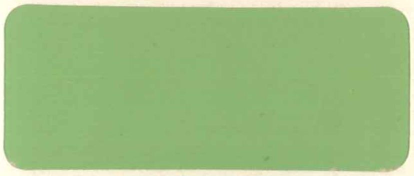

54-91—GENEVA GREEN

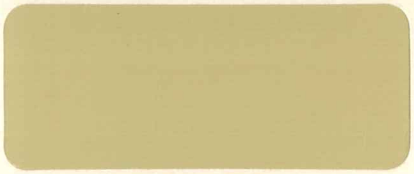

54-58—LIGHT TAN

54-70—EMERALD GREEN

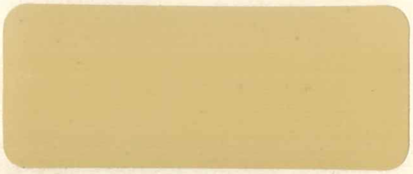

54-69—SAND


54-62—ORCHID


54-59—APPLE GREEN

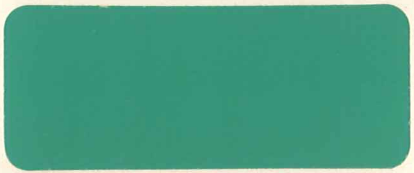

54-67—PEARL GRAY

54-83—LETTUCE GREEN

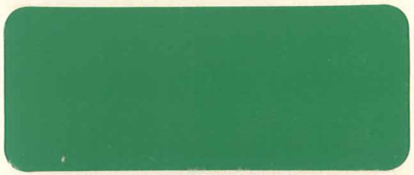

54-60—TRAVERTINE

54-84—ROYAL BLUE

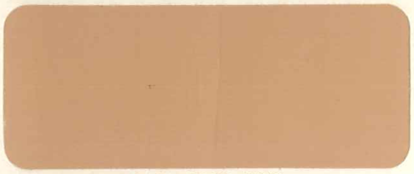
Waterspar Quick Drying Enamel



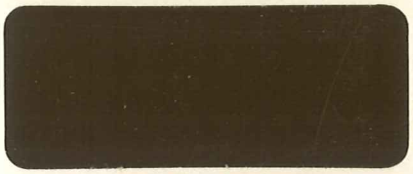
54-64—TURQUOISE



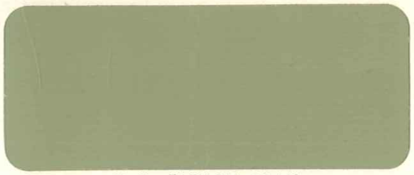
54-96—JADE GREEN



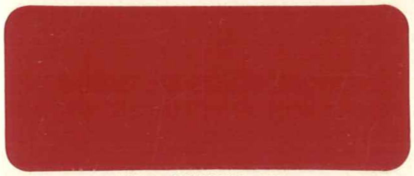
54-68—ROSE PINK



54-81—SEAL BROWN



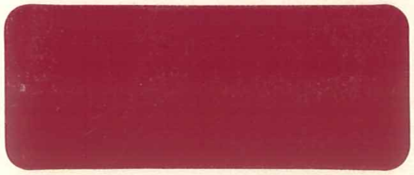
54-63—FRENCH GRAY



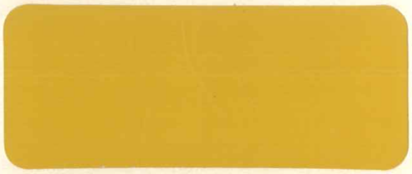
54-76—CHINESE RED

Waterspar Autocolors

54-65—OLD IVORY

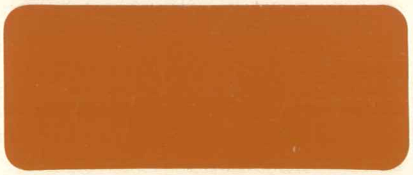


54-86—NAVAJO RED



54-74—CANARY YELLOW

54-87—PAGODA BLUE



54-73—TANGERINE

54-93—LAWN GREEN

ALSO WHITE, BLACK, FLAT WHITE, FLAT BLACK, AUTO TOP DRESSING

Waterspar Polishing Wax

A wax in paste form that produces a thin, hard drying, transparent film. It imparts a pleasing, rich, deep luster to surfaces on which applied; and protects it against scratches, heel marks, moisture and wear in general. Dust and dirt will not readily adhere to it and surfaces treated with it may be easily cleaned. Beautiful floors may be maintained indefinitely by giving them regular attention with Waterspar Polishing Wax. Recommended for use in homes, hotels, offices, hospitals, salesrooms and institutions, on all types of floors such as wood, tile, cork, linoleum, terrazo and various compositions. Also such surfaces as

Woodwork
Furniture
Metal
Leather
Varnish
Paint or Enamel
Automobiles

OVER LINOLEUM — When applied to linoleum, Waterspar Polishing Wax brings out the pattern and colors and prevents dirt from working into the pores thus necessitating less use of cleaning solutions and water which have a tendency to dry out linoleum causing cracking and brittleness. Two coats are recommended. A dry or prepared mop is all that is required for cleaning. The same applies to various other composition flooring.

OVER VARNISH — When applied over varnish, it helps to protect and will increase the life of the finish materially.

Waterspar Polishing Wax is recognized as an extremely high quality product by large users of wax because of its high content of actual wax. A thinner coating will give better results than many waxes which contain less base and more volatile material. This permits covering a larger surface with less wax.

CARE OF WAXED SURFACES—Usually cleaning with a dry or slightly dampened cloth is sufficient. When washing is necessary use mild soap and warm water. It is helpful particularly on furniture to rub the surface occasionally with a soft cloth that has been slightly moistened with wax. Worn spots on floors, stair treads, et cetera, may be rewaxed whenever it seems advisable without going over entire surface.

Directions

Surface to be waxed must be clean and dry. Apply a thin coat of wax with a soft cloth. Allow twenty minutes to dry and polish with a dry woolen cloth and weighted brush or polishing machine. To obtain a higher polish apply a second thin coat of wax as directed and polish.

CAUTION — Waterspar Polishing and Liquid Waxes are not recommended for rubber tile because both contain naphtha which is a solvent for rubber, only Waterspar Self-Polishing Wax is suitable for use on rubber tile.

Waterspar Liquid Wax

This product is equal in quality and excellence of results to Waterspar Polishing Wax. It is designed for the use of those who prefer a liquid to a paste wax. Recommended uses and directions are the same. Shake can well before using. It is ready for use and should not be thinned or heated. If excessively cold remove cap and set in warm water. Do not use near an open flame.

Waterspar Self-Polishing Wax

GALLON
PITTSBURGH Paint PRODUCTS
WATERSPAR SELF POLISHING WAX
REQUIRES NO RUBBING OR POLISHING
PITTSBURGH PLATE GLASS CO.

Waterspar Self-Polishing Wax dries with a gloss, eliminating the labor and inconvenience of rubbing and polishing. It is easily applied and dries in about fifteen minutes under normal conditions. While the final finish is not as deep as the type of waxes that require polishing, it produces a high pleasing luster without effort. Recommended for use on linoleum, rubber tile, mastic, asphalt, terrazo and composition floors. It has the following properties also which are important advantages:

Does not make floors slippery to endanger walking.

When luster becomes dull may be restored quickly by buffing.

Can be cleaned with cold water without impairing luster.

No special equipment necessary for application.

Non-inflammable, non-explosive.

Seals pores of surface over which applied, keeping dirt on surface.

Can be cleaned with dry mop.

Because Waterspar Self-Polishing Wax contains no naphtha it is therefore the only wax suitable for use on rubber tile.

Directions

Scrub floors with soap and water and allow to dry completely before applying wax. Apply with clean, soft cloth or wool mop. Spread on thin uniform coat, covering small areas at a time and DO NOT RUB IN. Allow to dry thoroughly before applying succeeding coats.

At times due to too rapid drying, a slight cloudiness may appear. This can be quickly removed by wiping with a clean dry cloth. Dirt may be cleaned from floors polished with Self-Polishing Wax by wiping up with cold water. Successive coats may be applied without removing previous coating.

Waterspar Wallpaper Lacquer

Intended to give wallpaper a washable surface without changing the color and sheen of the paper. The lacquer coating protects against staining and penetration of dirt.

Directions

Ready for use as received for brush application. Dries very quickly. Use a short bristle brush with full stock. The Fulton flat varnish brush is especially recommended. Apply a full flowing coat with long strokes keeping the brush well wet with lacquer. For spray application reduce two parts of lacquer with one part of Waterspar Lacquer Thinner.

PRECAUTION — A very few wallpapers are printed with inks which dissolve in lacquer, causing the colors to run. For this reason always test a sample of paper with lacquer.

Waterspar Linoleum Lacquer

While designed especially for linoleum, it will be found very satisfactory for a wide variety of uses where a tough, water white, clear finish is desirable. Dries inside of thirty minutes and may be recoated in an hour. Suitable for a clear protective coating on interior metal fixtures, on tinted plastered surfaces which are not to be painted, on silver, brass, bronze or pewter ware. This product is also satisfactory for use on wallpaper, but gives a higher gloss than Wallpaper Lacquer.

Surface must be dry and free from dirt, wax or grease. Wash surface with gasoline or naphtha to remove all traces of wax or grease. For application to linoleum or plastered surfaces use a short bristle brush with full stock. The Fulton varnish brush is recommended.

Apply one or more full flowing coats with long strokes, keeping brush well wet with lacquer. If too heavy for easy brushing, reduce slightly with Waterspar Lacquer Thinner.

For application to interior metal fixtures and metal ware reduce with an equal part of Waterspar Lacquer Thinner and flow on with a camel hair brush with minimum amount of brushing.

Add Waterspar Lacquer Thinner only as directed and when absolutely necessary. Use Thinner also to clean brushes and remove lacquer from hands.

METALEAF

Interior and Exterior

22-1
POWDER BASE

22-2
PASTE BASE

METALEAF, the super aluminum paint, is furnished with the aluminum portion in either paste or powder form for the convenience of those who have a preference. It is designed to meet all general requirements as a priming coat for wood and as a finish coat for all surfaces. The high quality of both the liquid and aluminum portion will add to the life of any finish coats when it is used as a primer on wood, prolonging the attractive appearance and service of the paint job.

Priming Wood

Priming wood surfaces with Aluminum Paint is now quite a common practice. METALEAF is strongly recommended for this purpose. High moisture resistance together with excellent sealing properties will add to the life of finish coats, prolonging the attractive appearance and durability of the paint job.

On Metal

Without detracting from the great value of Aluminum Paint as a finishing coat on metal, actual experience shows that it does not give entirely satisfactory results in direct contact with metal. The best service is obtained from one, or preferably two coats of established and recognized metal primers, followed by a finishing coat of Aluminum Paint. Inhibitive Red Ironhide is recommended as a very satisfactory primer under Aluminum Paint on metal.

As a finish coat, METALEAF shows greater smoothness and brilliance than the ordinary Aluminum Paint. The resulting surface is slow to collect dirt, is uniform in appearance, resistant to moisture, weathering, gas fumes, and insures the utmost in general protection and durability.

Another important property of Aluminum Paint is its high light and heat reflecting value. This is important on many surfaces such as oil storage tanks, gas holders, oil trucks, and various storage buildings which are exposed to sunlight and which it is desirable to keep as cool as possible. This avoids loss of contents by evaporation and dissipation.

Packages

METALEAF is packed in convenient two compartment cans, one for holding the liquid and the other the aluminum portion. Freshly used Aluminum Paint has a distinct advantage in leafing action over the same paint prepared in ready mixed form and kept for considerable time before use. Furnished in five, one, and quarter gallon cans.

Directions

When using the paste base add small quantities of liquid to paste in paste compartment, stirring thoroughly while doing so until about a quarter of the total liquid is added. Then pour back into remaining liquid and continue to stir until paste is well dispersed.

When using powder base, gradually pour all of aluminum powder into liquid, stirring thoroughly until it is well wet and incorporated with the liquid.

A priming coat of METALEAF on wood should dry at least 24 hours before finishing with one or two coats of Sun-Proof, Snolite, or other suitable high quality paint.

Exterior metal surfaces should be primed with Inhibitive Ironhide, Red Lead, or other suitable metal primer before receiving one or two finish coats of METALEAF Aluminum Paint.

Pitcairn Aged Varnishes

Sold in sealed cans only . . .

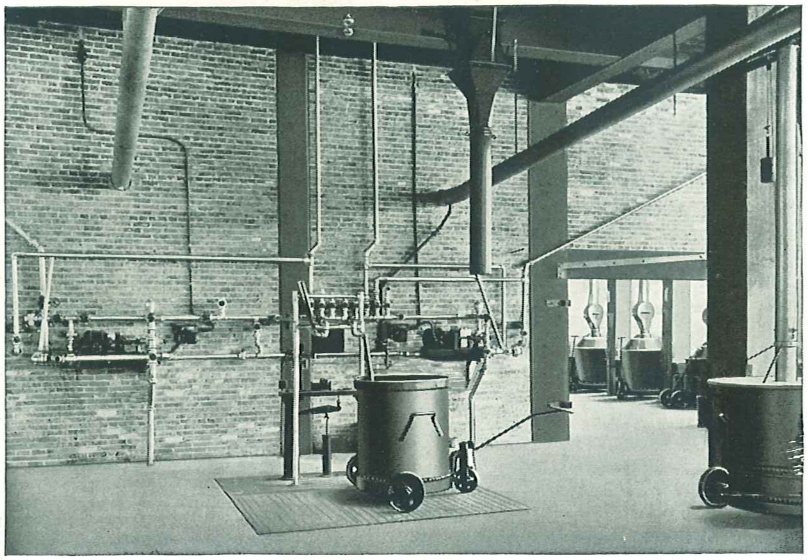
Aged to Perfection

Before you are justified in placing complete confidence in any line of varnishes, you should be thoroughly convinced that the manufacturer is equipped with the knowledge, experience and the most modern facilities for the manufacturing and aging processes which will assure uniformly high quality.

Success in the manufacture of varnish depends on:

1. Thorough organization and modern equipment for large scale production on an efficient and economical basis.
2. Control of raw materials of proper grade and uniform quality.

Pitcairn Varnish Storage and Aging Tanks at the Milwaukee Factories of the Pittsburgh Plate Glass Co., the most modern paint, varnish and lacquer plant in the world. Notice how space ordinarily wasted by round tanks is saved by these square tanks.



Pipes and platform scale for control of accuracy in putting oils into kettles. Every detail of this modern varnish plant assures quality results.

3. Experienced supervision and scientific control over all steps in the process of manufacture and aging.

In the varnish manufacturing plants of the Pittsburgh Plate Glass Company, time and labor-saving devices for the handling of raw materials and finished products permit unusual care in every step of manufacture without undue increase in production-costs. Quality and uniformity have received first consideration in the selection of the equipment to be used in the cooking, thinning, filtering, aging, and storing of Pitcairn Varnish Products.

Raw materials of complex variety must be secured from the four corners of the earth. These materials, which are carefully tested and graded when received, are always carried in sufficient quantities to insure uninterrupted production. The immensity of Pittsburgh Plate Glass Company's purchases permits us to buy care-

A battery of kettles in cooking room. Ideal production conditions safeguard uniform high quality.

fully selected raw materials from the best sources in the world at the very lowest costs.

Accuracy in weighing or measuring raw materials, and careful control of temperature during the cooking process, must be supplemented by suitable control tests on the intermediate or finished products in order to insure uniform quality.

Each step in the process of manufacture is under the supervision of experienced men who have been especially trained for their work.

Technical men in our plants and in our own laboratories are continually working together to formulate improved products and to advance still further our accurate methods of control.

Through large production, modern manufacturing facilities and nation wide distribution, you are assured dependable and unusual values in Pitcairn Aged Varnishes, as in all other Pittsburgh Paint Products.

Sealed cans bearing the Pittsburgh *Pitcairn* label and trade-mark protect the Master Painter and his customers, assuring them both of the highest standards of quality and best possible satisfaction and service.

Pitcairn Aged Varnishes are packed as follows:

5	gallon cans boxed one to a case.
1	gallon can boxed six to a case.
½	gallon can boxed twelve to a case.
¼	gallon can boxed twelve to a case.
⅛	gallon can boxed eighteen to a case.

IN SEALED CANS ONLY

The Pitcairn Line of Pittsburgh Paint Products represents the highest grade Finishing Varnishes obtainable. Nothing has been spared to bring this line to the highest state of perfection possible.

The sealed containers bearing the Pittsburgh label and trade-mark are the purchaser's protection, assuring him of a fixed standard of quality. You can recommend and use the various products in this line with confidence that they will perform the service required in the most satisfactory and creditable manner.

General Directions

Preparation of the Surface

OLD WORK: Surfaces to be varnished must be clean, dry, free from dirt, wax or grease, and sanded smooth with fine paper.

Another view of the modern Thinning Room where Pitcairn Aged Varnishes are prepared before the aging process.

Use naphtha or benzine for removing wax and grease.

If the old finish is not in good condition, it should be taken off with Paint and Varnish Remover and washed clean with naphtha to remove the wax.

NEW WORK: Open-grained wood should be filled with paste wood-filler. Close-grained wood requires no filling. Fill nail holes with putty tinted to match the wood. Sand the surface smooth with fine paper and remove dust and dirt before varnishing.

Note: Do not use Liquid Fillers, Shellacs, or Shellac Substitutes on floors under varnish. They are not the proper foundation for varnish and are apt to cause brittleness, cracking or checking.

Application of the Finish

Varnish should be flowed on freely, leveled off smoothly with tip of brush, but *should not be brushed out or worked* like paint.

Keep dust away from wet varnish. When it collects on the surface it adheres and causes specks to show in the finished work.

Apply varnish with a clean brush which has been well broken in. Do not apply another coat until the surface is dry and hard.

While it is a common practice to apply but two coats of varnish to new surfaces, it is advisable, for best results, to apply three coats for either interior or exterior work. The first and second coats should be sanded lightly or rubbed with curled hair when dry.

On inside surfaces, the last coat may be left in the natural gloss, or may be rubbed dull, or polished, as desired. If a rubbed dull effect is wanted without the cost of rubbing, Pitcairn Flat Finish should be used for the last coat.

Varnish applied in a poorly ventilated room or to a cold surface will dry and harden more slowly than when applied in a well ventilated room at a temperature of 75 to 80 degrees. In cold weather, when it is not possible to warm the room in which varnishing is being done, a little turpentine may be added, being careful not to add too much.

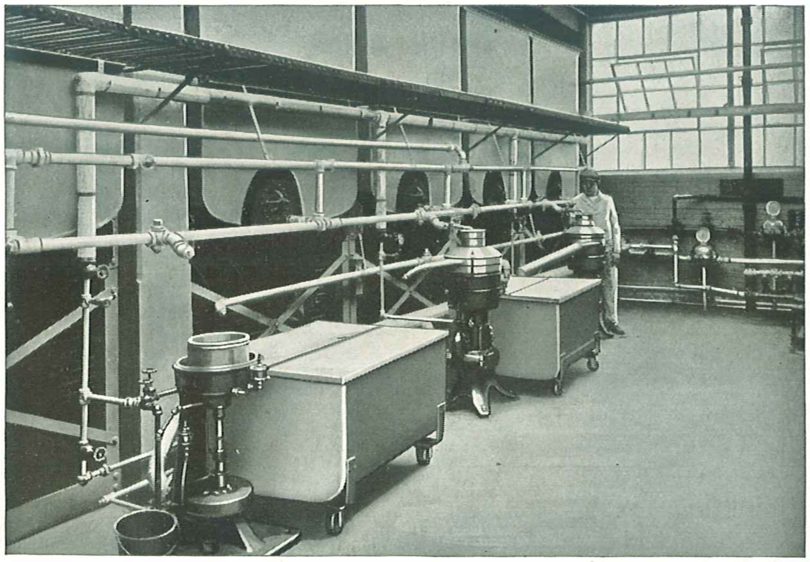
It is impossible to specify definite drying times because of wide variations in temperatures and other conditions under which varnishes are applied.

Keep varnish can well corked.

Use Leptyne for cleaning brushes.

Do not pour unused varnish back into can.

Keep paints and varnishes away from fire.



Filter Room, where quality is scientifically controlled.

Spar Line Pitcairn Aged Varnishes

General Directions for Application

PREPARATION OF SURFACE:

OLD WORK: Surfaces to be varnished must be clean, dry and free from wax or grease. Naphtha or turpentine should be used to remove wax or grease. To insure best results, surface should be sanded lightly.

In the event the old finish is in poor condition, being checked or cracked, it is best to remove the old finish entirely with Paint and Varnish Remover, being careful to wash surface thoroughly with Naphtha to remove all traces of the remover.

NEW WORK: Open or coarse grained woods should first be filled, using Paste Wood Filler of desired shade. Close or fine-grained woods do not require filling. Nail holes and slight depressions should be puttied carefully, tinting putty to match color of woods.

Sand surface smooth with fine sandpaper, and dust carefully before varnishing.

Application:

Use a clean brush and flow varnish on freely. Level off smoothly with tip of brush. Do not brush out or work like paint. Sand lightly between coats.

All Pitcairn varnishes are ready for use as received but may be reduced slightly with Leptyne or Turpentine if desired.

While it is a common practice to apply but two coats of varnish to new surfaces, for best results three coats should be applied.

DRYING

Varnish applied in a poorly ventilated room or to a cold surface will dry and harden more slowly than when applied in a well ventilated room at a temperature of 75 to 80 degrees. In cold weather, when it is not possible to warm the room in which varnishing is being done, a little turpentine should be added, being careful not to add too much. It is difficult to specify exact drying time except under normal conditions for it depends on the temperature and nature of the surface.

PRECAUTION

Keep varnish can well corked.

Use Leptyne for cleaning brushes.

Do not pour unused varnish back into can.

Keep paints and varnishes away from the fire.

Marine Spar

Marine Spar is designed for exterior use where maximum durability and water resistance are demanded. It produces a tough, flexible finish for all marine finishing and is suitable for exterior use in general. Use on surface subject to severe exposure.

HULLS, DECKS, and SUPER-
STRUCTURE, OUTSIDE DOORS,
WINDOW CASINGS

Sets dust free within two hours and dries hard overnight. Ready to recoat in sixteen to twenty-four hours. May be rubbed in forty-eight to seventy-two hours.

Cabinet Rubbing and Polishing Spar

An extremely durable lustrous varnish for interior use on fine cabinet work where an exceptionally high grade finish is required.

Especially adapted to rubbing and polishing.

Resistant to marring or scratching.

Holds its brilliance over long periods.

May be used on finest selected woods.

Sets dust free in from two to three hours and dries hard to recoat in twenty-four hours. May be rubbed in forty-eight hours and polished twenty-four hours later.

Finishing Spar

A high-grade varnish manufactured especially for interior architectural finishing.

Use FINISHING SPAR — long wear will save cost of additional applications and surface will always present a fine appearance.

Dries with a high gloss, is waterproof, and possesses excellent working qualities.

The film is extremely tough and will withstand more than ordinary wear and abrasion.

Sets dust free in from two to three hours and dries hard to recoat in twenty-four hours. May be rubbed in forty-eight hours and polished twenty-four hours later.

Master Painters' Spar

A clear transparent gloss varnish for general interior and exterior use. It is waterproof, elastic, and has exceptional brushing, flowing, and leveling properties. Conforms with standard specifications.

Sets dust free in from two to three hours and dries hard in from eighteen to twenty-four hours. Ready to recoat in twenty-four hours and may be rubbed in forty-eight hours.

Floor Spar

Our highest quality varnish for general inside use on floors or linoleum. It may be used with equally good results on standing woodwork and furniture.

The excellence of this varnish has made it a favorite throughout America with a large number of the most exacting finishers. It is equally popular with home owners.

1. Fullness of body.
2. Fullness of lustre.
3. Unmatched toughness.
4. Free flowing and leveling.
5. Withstands abrasion and gives long service.
6. Satisfactory drying and waterproofing properties.

Sets dust free in two to three hours and dries hard to recoat in twenty-four hours. May be rubbed in forty-eight hours and polished twenty-four hours later.

The best is the cheapest in the long run. It saves cost of additional applications and keeps surface looking best all the time. Use FLOOR SPAR and you will be glad of it.

NOTE: Varnish does not dry well when applied to cold, damp floors.

Two coats of floor spar are usually sufficient, but if an extra fine finish is desired, a third coat may be applied. In that event, the second coat should be sanded more closely than if only two coats are to be applied.

Utility Spar

An exceptional value where a moderately priced interior varnish for all purposes is required. Has high lustre, is water resistant, flexible, and possesses excellent working properties. It is especially suitable for application to upright surfaces without danger of sagging or running.

Recommended alike for dealers and painters for general use.

Floors — Woodwork — Furniture.

Sets dust free in two hours and dries hard to recoat in twenty-four hours. May be rubbed in forty-eight hours.

Dull Finish and Satin Finish

For interior use on floors, cabinet work, woodwork and furniture where a dull finish or one with a subdued gloss is desired. Both products produce a finish resembling that secured by rubbing, without the added expense and inconvenience. They differ only in degree of sheen and where a slight lustre is desired Satin Finish should be used.

Designed for final finishing coat only. Where more depth of finish is required, a good grade of gloss varnish should be used for preceding coats. For floors Pitcairn FLOOR SPAR and for upright surfaces FINISHING SPAR will give excellent results as foundation coats under Dull or Satin Finish.

Sets dust free in from two to three hours. Ready for service on upright surfaces in six to eight hours and on floors in from sixteen to twenty-four hours.

The sheen of both products may be increased by the addition of Pitcairn Finishing Spar.

Church Pew and Seat Spar

A hard-drying high-gloss varnish which will not print or become tacky. Easily applied, waterproof, and flexible. Will not sag or run when applied to upright surfaces and is designed to endure under severe conditions of wear. For interior use on pews, seats, desks, tables, chairs, and furniture in general.

Sets dust free in two hours and dries hard to recoat in twenty-four hours. May be rubbed in forty-eight hours and polished twenty-four hours later.

Batavia Damar Varnish

A colorless varnish made from best grades of Damar Gum.

Used for varnishing embossed printing, white paper, and other white surfaces; also to mix with zinc ground in Damar for making white enamel. Used for a clear, colorless baking varnish.

For normal use, will wear well. Not as durable, however, as varnishes made from harder gums and containing vegetable oils.

Dries with high lustre. Does not brush or level as freely as architectural finishing varnish.

Dries dust-free in four hours and hard in twenty-four hours.

Compo Drier

Sealed, trade-marked, and labeled packages protect users against unknown, inferior, low quality.

A very economical product for use in accelerating the drying of paints, enamels, varnishes, and oils. Because of its great strength only small quantities are necessary. It mixes well, can be depended on for uniformity at all times and can be used without fear of discoloration.

For varnish or enamel, ⅛ pint to ¼ pint is sufficient, and for paint up to ½ pint. Quantities should depend on general drying conditions. The addition of Compo Drier to Raw Linseed Oil will have a drying effect that conforms with standard specifications.

Hard Drying Floor Oil

Furnished in two types, High Gloss and Low Gloss. Intended for use on wood floors. Suitable for use in schools, gymnasiums, public buildings, warehouses and factories to protect them against wear and constant service. Designed to penetrate the pores of the wood and seal it against moisture, maintaining a hardened surface as the wood itself wears down. Dries to a hard tack free condition which does not collect dust or dirt. Does not discolor or make floors slippery.

DIRECTIONS

Surface must be clean and dry. Apply with a brush or a wide mop.

On hard wood floors, such as maple, one coat is sufficient. Soft woods may require two coats. To maintain good appearance and give proper protection, Hard Drying Floor Oil should be applied at least once a year.

Pitcairn Hard Drying Floor Oil

High Gloss — Low Gloss

Hard Drying Floor Oil is so constituted that it penetrates deeply into the pores of the wood, sealing them against moisture and producing an exceptionally hard surface. It is not intended to produce a varnish finish over the surface. Our regular floor varnishes are supplied for this purpose.

This product is for use on heavy duty floors where varnish, floor enamel, or other surface finishes are not practical.

Hard Drying Floor Oil dries to a hard tack-free surface relatively free from collection of dust or dirt. It does not tend to discolor the floor nor does it cause the floor to become slippery.

It aids in preventing the floor from slivering which so often results from the use of ordinary floor oils.

A floor finished with Hard Drying Floor Oil may be waxed for dancing, with perfect satisfaction. The floors may be washed without danger of washing out the finishing material as in the case of softer drying oil products.

Where two coats are to be used, allow 48 hours for drying before applying the second coat.

Directions

The surface should be clean and dry.

Apply with a brush or wide mop.

On hard wood floors, such as maple, one coat is sufficient; soft pine woods may require two coats. To maintain good appearance and give proper protection, Hard Drying Floor Oil should be applied at least once a year.

Caution:

Keep Paint, Varnish and Lacquer away from fire.

ALUMINUM PAINT LIQUIDS

Nos. 20-30-40

For Inside or Outside Preservative or Decorative Painting—Brush or Spray

When used with the proper Liquids (as specified below) ALUMINUM PAINTS may be made that are suitable for

Ovens
Boilers
Tank Cars
Machinery
Tank Trucks
Light Posts
Wire Fences
Water Tanks
Wood Priming
Boiler Fronts
Heating Pipes
Furnace Casings
Heated Surfaces
Oil Storage Tanks
Traffic Signals
For General Industrial Uses

Bronze Powder

ALUMINUM BRONZE is made by a stamping operation which produces thin, flat, flakelike pigment particles. These particles are then given a special polishing process.

"Leafing" and Weather Wear

When mixed with the proper vehicle, a high portion of the ALUMINUM pigment rises to the surface when applied, thus "leafs" together and forms a solid metallic-like surface that resists the destructive action of light and moisture. The pigment is practically indestructible.

ALUMINUM PAINTS made with PITTSBURGH ALUMINUM LIQUIDS are so fundamentally different from any other protective coating and so important for preserving and beautifying the surfaces for which they are particularly adapted, that no user of maintenance paints can afford not to become familiar with their unusual properties. The high proportion of oil or varnish in the lower portion of the ALUMINUM PAINT film is properly located for its duty of penetration and adhesion.

CHARACTERISTICS OF ALUMINUM PAINT

1. Unusual durability.
2. Reflects light and heat.
3. One coat will hide solid.
4. Pleasing silver gray colors.
5. Diffuses light in dark rooms.
6. High moisture-proofing properties.
7. Resists fumes and oils.
8. Keeps interiors of tanks cooler and reduces loss by evaporation.
9. Excellent for decorative purposes on interiors where color is satisfactory.
10. Use as a priming coat on cypress and yellow pine to increase durability of finishing paint.
11. One coat in most cases will seal against stain or bleeding colors.
12. The advantages of ALUMINUM PAINT are very clearly dependent upon PROPER LEAFING. These liquids are designed with this in mind.

COVERING

One gallon of ALUMINUM PAINT made with high quality liquid and bronze should cover 600 to 900 square feet of surface, one coat, depending upon conditions.

Aluminum Liquid

ALUMINUM LIQUID must be especially prepared and designed for use with ALUMINUM PAINT, having in mind the particular type of service the paint is required to render.

A proper mixing liquid will hold the powdered ALUMINUM in proper suspension for painting. It should adhere well to the surface and retain its elasticity without becoming brittle from use or exposure.

The durability of ALUMINUM PAINT depends upon the quality and weather resistance of the vehicle. The pigment disappears as the vehicle disintegrates.

No. 20 Aluminum Liquid

For exterior use on metal surfaces where maximum brilliance of finish and greatest resistance to dirt collection are demanded. Meets every specification of the Aluminum Company of America as follows:

1. Contains not less than 50% by weight of non-volatile oils and gums.
2. Passes a 60% kauri reduction test. (This is a laboratory test made by chemists to determine elasticity.)
3. Two pounds of ALUMINUM BRONZE thoroughly mixed with each gallon of No. 20 LIQUID, makes a paint with satisfactory spreading qualities that will not run or sag when applied to vertical surfaces.
4. Sets to touch in not less than two hours and not more than six hours and dries hard and tough in not more than twenty-four hours.

No. 30 Aluminum Liquid

Where the extra qualities of No. 20 Liquid are not needed, No. 30 Liquid is recommended for interior and exterior painting, except on heated surfaces. It meets all requirements for maintenance work on metal, wood, or masonry, and compares very favorably with competitive products in initial behavior and in durability. Where Aluminum Paint is specified as the priming coat on new wood, No. 30 Liquid should be used.

No. 40 Aluminum Liquid

For general interior use and especially for heated surfaces.

1. Dries quickly and very hard.
2. May be used on exposed surfaces providing hardness of coating and quickness of drying are more important than elasticity and durability.
3. Has unusual hard drying properties, a high luster, is resistant to dirt collection, moisture and the action of acid and other fumes.
4. Resists high temperatures of heat.
5. Although the vehicle may burn off from the surface, the ALUMINUM powder will remain bright and adherent to the metal up to temperatures of 800 F.
6. Radiates less heat than black or unpainted surfaces.
7. Use for painting ovens, furnace casings, boilers and heated surfaces.

Directions

ALUMINUM PAINT is better when freshly mixed.

"Leafs" better and has more brilliance. Prepare requirements as needed from day to day.

Mix together—

1 gallon of No. 20, 30 or 40 ALUMINUM LIQUID.

2 pounds of ALUMINUM BRONZE.

This will make approximately 1⅛ gallons of paint of proper consistency for either brush or spray work.

PITCAIRN BRONZING LIQUID

Mix with Bronze Powder and use for decorative purposes.

Engines
Plumbing
Furnaces
Radiators
Elevators
Machinery
Mouldings
Fresco Work
Bric-a-Brac
Stove Pipes
Picture Frames

Directions

ALUMINUM PAINT—Mix at rate 2 lbs. Bronze Powder—1 gallon Bronze Liquid.

GOLD PAINT—Mix at rate 3 lbs. Bronze Powder—1 gallon Bronze Liquid.

For making a small amount of Bronze Paint, Bronze Powder may be mixed with the Liquid until of creamy consistency. Apply with a soft brush, usually a camel hair.

Plasco Bronzing Liquid

Medium quality and price. This is a modification of the Pitcairn quality. It is intended for similar uses.

Manhattan Bronzing Liquid

Low in price. It is used principally for the making of Radiator Bronze Paints. Although not so satisfactory as either PITCAIRN or PLASCO LIQUIDS, it may be used for decorative work.

Pitcairn Wood Stains

A Pittsburgh Paint Product

Deeply Penetrating, Rich, Transparent Colors

For Use in Staining Wood, Tinting Fillers, Coloring Varnishes for Interior Use, etc.

Equally Effective on Hard or Soft Woods

PITCAIRN WOOD STAINS are made in 11 practical colors, suitable for producing all desirable effects.

WEATHERED
LIGHT OAK
GOLDEN OAK
DARK OAK
MAHOGANY
BROWN MAHOGANY
DARK MAHOGANY
CIRCASSIAN WALNUT
SILVER GRAY (ACID STAIN)
FOREST GREEN
BLACK WALNUT

Pitcairn Wood Stains possess the following superior qualities:

They may be used on any wood, and are equally effective on either hard or soft wood.

They have an *oil base.*

Excellent for tinting of fillers.

Extraordinary penetrating ability.

They penetrate the wood and color the fibres.

Depth and clearness of color unexcelled.

Their coloring matter is dissolved in solvent liquid.

They do not raise the grain or warp thin veneers.

All colors mix readily with varnish, except No. 16 (Silver Gray, which is an acid stain).

They bring out and develop highlights and the grain of wood.

They contain no water, alcohol, acid or alkali—except No. 16, which is an acid stain.

They set slowly, and the surplus is easily removed by wiping, without laps.

If color is too deep, reduce strength with Turpentine or Leptyne.

Note: The cost of stain used on an average building is exceedingly small as compared to the cost of application and the general finishing work. The stain is what produces the color harmony desired. Use only the best—PITCAIRN WOOD STAIN.

PITCAIRN WOOD STAINS COVER APPROXIMATELY 800 TO 1000 SQUARE FEET TO THE GALLON.

Directions

For Interior Finishing—

Apply stain with brush or rag.

Allow time to penetrate.

Before it sets, remove surplus by wiping with soft cloth.

Note: Soft spots in the wood absorb more stain and should be rubbed harder when wiping. If color in such places is too strong, it can be made lighter by wiping with rag moistened with naphtha.

To avoid color working through to the surface of the varnish . . . often called bleeding . . . apply a thin coat of Shellac over the Stain to seal it. This is more likely to be required with the red shades; the brown shades are not so likely to bleed through.

Silver Gray—(Acid Stain)

Where a silver gray cast to wood is desired, use the following process:

1. Sponge surface to raise the grain. Allow to dry, and then sand smooth.
2. Apply Pitcairn No. 16 Silver Gray Acid Stain.
3. When dry, apply one coat Zinc White Filler made by thinning part-lead and part-zinc paste with Turpentine or Leptyne.
4. Allow this to flatten, but before it sets, remove surplus by wiping across the grain with cotton waste, excelsior, burlap or cheese cloth.
5. Allow 24 hours to dry, and apply thin coat White Shellac.

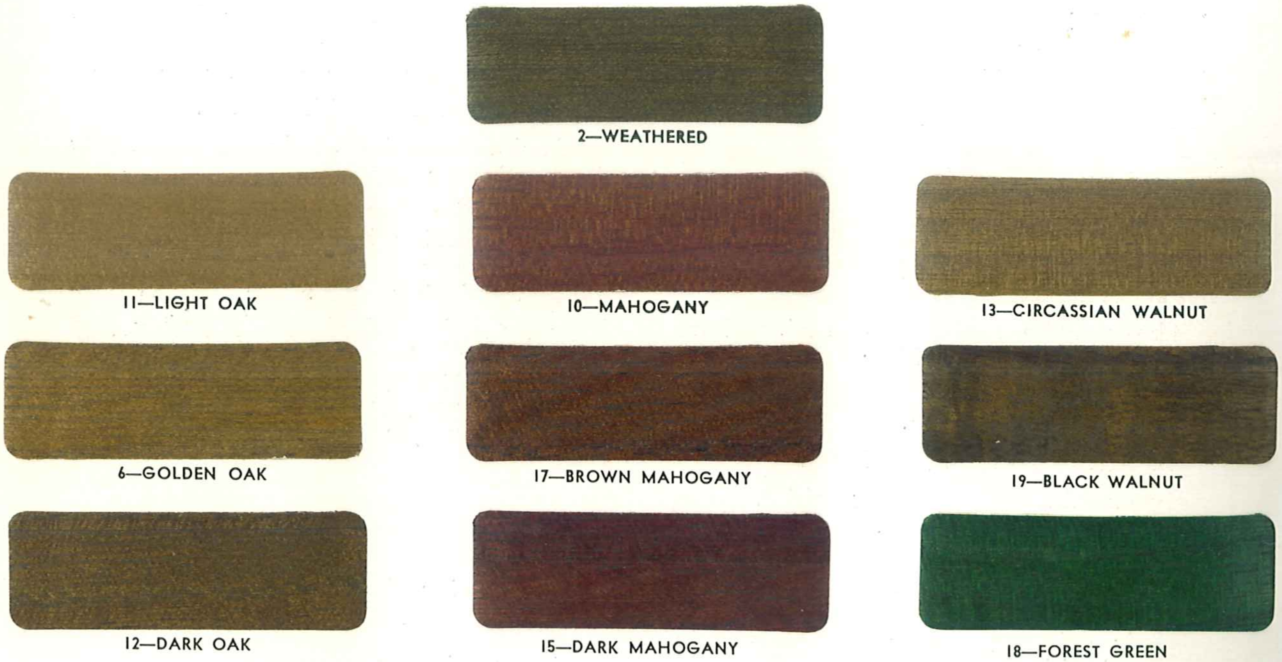
--DO NOT USE ORANGE SHELLAC--

6. Apply one or two varnish coats as desired.

Silver Gray is in reality a two-toned effect, the color of the stain contrasting with the grain of the wood made white with filler.

Open-grained woods permit more pleasing Silver Gray effects than close-grained woods.

PITCAIRN WOOD STAIN COLORS



Also: 16—SILVER GRAY (Acid Stain)

SPIRIT LACQUER

For Quick Drying, Sealing and Priming Purposes

MADE FROM
FOSSIL GUM
AND HIGH PROOF
ALCOHOL

WHAT IT IS

A spirit Varnish made to do the work of a Shellac coating. For First Coat Only. Brush Dip or Spray Work.

WHERE TO USE

SPIRIT LACQUER is intended to do the work of Shellac at an important saving in cost of material. It is used and sold freely during times when the price of Shellac is abnormally high.

DESCRIPTION

Does not raise grain of wood, sands readily with little labor, is transparent and the film is heavier than Shellac.

Dries to handle in thirty minutes.

May be sanded or varnished over in two hours.

May be mixed with Shellac.

Use denatured alcohol for thinning.

Add thinner slowly stirring continually.

If separation occurs while thinning, add small amount of benzol.

61-12 PLASCO WHITE ENAMEL and 61-10 PLASCO UNDERCOATER

These two products were developed to meet the need for a moderately priced enamel and undercoater that will give good satisfaction for general use. While they cannot be expected to give as fine results as Banzai Enamel and Double Cover Undercoater, they are real values for the price at which they are sold. They compare very favorably with many products which are sold at a considerably higher price. They produce a decidedly satisfactory job.

Plasco Undercoater hides the surface well, flows and levels out smoothly, works easily and holds out the gloss of succeeding enamel coats. Plasco Enamel possesses good durability, is tough and elastic, has good brilliance and solid hiding.

Both products are suitable for general enamel finishing work and can be depended on as reliable and uniform at all times. Furnished in white only, but may be tinted to any desired shade with Pittsburgh Fluid Oil Colors. While their combined use is recommended they may be sold separately for their individual uses with perfect assurance of satisfactory performance.

Directions

Stir contents thoroughly from the bottom.

Surface to be finished must be dry and free from dirt, wax or grease. Remove loose particles with scraper or wire brush. Open grained woods should be filled with paste wood filler. Knots or pitchy places should be given a coat of shellac. Smooth or glossy surfaces should be roughened with steel wool or sandpaper before refinishing.

New Work

FIRST COAT — Flow on a mixture of one gallon of Plasco Undercoater and one quart of Boiled Linseed Oil using a flat bristle brush.

SECOND COAT—It is preferable to use a mixture of equal parts of Plasco Undercoater and Plasco Enamel, but Plasco Undercoater as it comes in the can may be used if desired.

FINISHING COAT — Apply Plasco Enamel as it comes in the can.

Old Work

FIRST COAT—Apply a coat of a mixture of Plasco Undercoater and at least one pint of Raw Linseed Oil.

SECOND COAT — If necessary or desired same as new work.

FINISHING COAT — Apply Plasco Enamel as it comes in the can.

PLASCO VARNISHES

This line consists of three clear varnishes, a satin finish, a drier and a black asphaltum. They are second in quality to the Pitcairn Spar Line, but have unusual merit for a line of finishes selling at moderate prices. On large operations where competition is severe or in certain communities where the price of the highest quality varnishes would be an objection, the Plasco Line of varnishes will be found to fill an important need. Like all other lines, this line receives close attention in the use of proper raw materials, manufacturing methods and control. It ranks equal or superior to any competitive line in its field. A brief description of each product follows.

Preparation of Surfaces for Plasco Varnishes

Surfaces must be dry and free from dirt, wax or grease. Open grained woods should be filled with paste wood filler of desired shade. Close grained woods need no filling. Remove all loose particles from old surfaces and sand smooth before finishing.

71-3 Floor Varnish

Very durable and suitable for interior use on floors, linoleum, and upright surfaces. It will not sag or run, is water resistant and possesses excellent working properties.

Ready for use as received, but may be reduced slightly with Leptyne or turpentine if desired. Sets dust free in two hours and dries hard to recoat in twenty-four hours. It is best to sand lightly between coats. If desired, it may be rubbed in forty-eight hours with pumice stone and oil.

71-6 Old Fashioned No. 1 Coach Varnish

A good high gloss varnish for interior woodwork and finishing in general. It has excellent depth and is easily applied. Suitable for use on highly competitive contract work.

Ready for use as received, but may be reduced slightly with Leptyne or Turpentine if desired. Sets dust free in from two to three hours and dries hard to recoat overnight. Sand lightly between coats. May be rubbed in forty-eight hours.

71-7 Furniture Varnish

Useful for all household purposes and repair work where an inexpensive finish with good durability is required. Produces a hard film with good gloss and depth.

Ready for use as received, but may be reduced slightly with Leptyne or Turpentine if desired. Sets dust free in from two to three hours and dries hard to recoat overnight. Sand lightly between coats. May be rubbed in forty-eight hours.

71-5 Satin Finish

For interior use on floors or woodwork to produce a subdued gloss that resembles a rubbed finish. It is designed for finishing coat only. Where more depth of finish is required, a good grade of gloss varnish should be used for preceding coats. For floors, Plasco Floor Varnish, and for upright surfaces Plasco Old Fashioned No. 1 Coach will give good results as preceding coats.

Ready for use as received, but may be reduced slightly with Leptyne or Turpentine if desired. Sets dust free in two to three hours and is ready for service on upright surfaces in six to eight hours and on floors in from sixteen to twenty-four hours. The sheen may be increased by the addition of Plasco Old Fashioned No. 1 Coach.

71-4 Drier

Plasco Drier will speed up the drying of paints, enamels, varnishes and oils without detracting from durability if used in proper proportions. It is uniform and mixes well with all products. Only small quantities are necessary. For enamel or varnish from 1/4 pint to 1/2 pint to a gallon is sufficient and for paint up to 3/4 of a pint. The quantities used should depend upon general drying conditions. Driers often have a tendency to discolor white enamels and should be omitted from them if possible.

71-9 Asphaltum

A black asphaltum which has unusual elasticity. It is resistant to acid, water, heat and possesses good brushing, flowing and leveling properties. Recommended for use on metal surfaces such as stoves, hot or cold pipes, boiler fronts, iron rails. Dries to a good hard gloss and conforms with general standard specifications.

Ready for use as received, but may be reduced slightly with Leptyne or Turpentine if desired. Sets dust free within five hours and dries hard within twenty-four hours.

PITCAIRN
PAINT AND VARNISH REMOVER

Double-Quick

Double-Power

GALLON
PITTSBURGH Paint PRODUCTS
PITCAIRN
REMOVER
FOR REMOVING PAINT & VARNISH
PITTSBURGH PLATE GLASS CO.

FOR REMOVING
WAX
GUMS
PAINT
ENAMEL
VARNISH
SHELLAC

A Great Work and Time Saver

THE PRODUCT

PITCAIRN REMOVER will penetrate and soften several coats of old Paint, Varnish, Enamel, Shellac, Wax or Gums so that it may easily be removed from the surface with scrapers or with a benzine rag. You do not have to hurry. When properly applied, PITCAIRN REMOVER keeps old paint soft until you are ready to take it off. When cleaned the surface will be ready for refinishing.

PITCAIRN REMOVER contains no strong acids to injure the hands.

DIRECTIONS FOR USE

When applying PITCAIRN PAINT AND VARNISH REMOVER, do not brush it on and attempt to spread it over as large a surface as possible, the way you apply paint. Use a good brush—PITCAIRN REMOVER will not harm the bristles—and apply the REMOVER freely to the surface, brushing over once and in one direction only.

If the brush is worked back and forth over the surface, the cutting qualities will be largely, if not altogether, sacrificed.

There is a waxy substance suspended in PITCAIRN REMOVER and when the remover is applied, this wax comes to the top and effectively seals the surface, thus holding the volatile liquids underneath and preventing evaporation, giving them the opportunity to work and dissolve the Paint or Varnish film. If you work the brush back and forth, you will work air into the volatile liquids and they will evaporate without having the opportunity of performing their duty.

DIRECTIONS FOR APPLYING

If there are many coats of old Paint or Varnish on the surface, and if the first application of REMOVER does not dissolve them, apply a second coat of REMOVER directly over the first, brushing it once over in one direction, before attempting to clean the surface.

The second application will usually do the work. Put on plenty of REMOVER, as much as the surface will take without running off. If the finish is on an old automobile body that has been repainted several times, it may be necessary to apply the REMOVER even a third time, in which event it should be put on freely and directly over the second application without attempting to clean the surface or take off that portion of the old paint or varnish that has been partially dissolved.

When a second or third application of REMOVER has been applied, it will be found that the surface will usually remain wet for several hours or over night. As long as the surface remains wet, the REMOVER is working on the old paint or varnish film and unless it has been completely dissolved should not be disturbed.

Sometimes REMOVER is condemned as not being efficient when in reality it is not the REMOVER that is at fault, but the methods of the workman who is doing the job.

TESTING

An actual comparative test will prove the superiority of PITCAIRN REMOVER over other kinds and it can be depended upon to do the work quickly, thoroughly and with the least possible labor.

CLEANING SURFACE

Use a fine steel wire brush for cleaning the REMOVER from carvings and curved surfaces.

For removing the filler on open grained woods, use a fine steel wire brush, brushing with the grain of the wood.

PASTE WOOD FILLER

A Pittsburgh Paint Product

Fills
Finest Grain---
Smallest
Imperfections

THE PIGMENT—
INERT, VERY FINE
CRYSTALLINE
IN NATURE

Will not shrink and loosen or rub out.

HEAVY PASTE

PITTSBURGH PASTE WOOD FILLER is made in heavy paste form. Comes in following colors—

- Natural Light
- Golden Oak Light
- Golden Oak Medium
- Dark Oak

USES

Intended to be reduced with Benzine and used for filling all open-grained woods —oak, ash, chestnut, mahogany and walnut.

Enters the pores of wood, filling them completely, making it possible to get a smooth, even finish with subsequent coats of varnish and wax.

PIGMENT

The basic pigment is an extremely fine, water floated silica, practically transparent.

The little particles are crystalline in nature and inert or unchanging. They lie close together and their fineness insures filling even the finest grain and smallest imperfections in wood.

LIQUID

The liquid is made from Pure Red Wing Linseed Oil and a special Japan having exceptional binding properties.

Directions

Reduce with Benzine to brushing consistency. Add Benzine in small quantities and stir to a uniform consistency after each addition. The filler will usually take about one gallon of Benzine to the gallon of paste.

APPLICATION

Apply with a flat bristle brush, WORKING ACROSS GRAIN OF THE WOOD. Allow to stand until it "flats" which is usually about twenty minutes, then remove the surplus filler from the surface by RUBBING ACROSS THE GRAIN using coarse cloth, cotton waste or burlap.

Note—Sometimes in warm weather, filler will dry out "ashy" in the grain. In such cases add from two to four ounces Pure Boiled Linseed Oil to each gallon of reduced filler.

SPREADING CAPACITY

One gallon of Pittsburgh Paste Wood Filler as received in the package, when reduced according to the above directions should fill approximately fifteen hundred square feet of surface. This, of course, will depend to some extent on the condition and porosity of the surface.

DRYING

Allow the surface to dry overnight, sand smooth with fine paper and apply finishing material.

LEPTYNE

The Superior Paint Thinner

Leptyne has behind it many years of proved merit as a paint thinner. The constantly increasing demand for it is evidence of its wide acceptance in the paint industry. It is equal to any thinner for most purposes and possesses certain solvent qualities peculiar to itself that make it superior for many uses.

Uses

It is recommended for thinning Pittsburgh Paint Products according to directions on packages. It may also be used with entire satisfaction for all types of paints in place of turpentine or substitutes in like proportions.

Working Properties

It evaporates 100% without leaving the slightest stain or discoloration. This takes place slowly permitting the painter to secure maximum spreading and flowing with the resultant ease of brushing so necessary to proper and economical paint application.

Wallhide — The Vitolized Oil Paint

Leptyne because of its specific solvent qualities and range of evaporation is the most satisfactory thinner for use with Wallhide Products. It improves working properties, insures proper drying interval and can be depended upon for uniformity at all times.

Fire Hazard

It has a high flash point being comparable to turpentine or turpentine substitutes. This assures safety as regards fire risk in using, storing or shipping.

TECTOR

A Pittsburgh Paint Product

Famous for Its Adhesion and Elasticity
Undercoater—Sealer

The Right Foundation

Tector is an undercoater and sealer that is individual and distinctly different from materials sold and used for similar purposes. Tector can be used in so many ways that it has gained broad recognition as an important paint product.

The unusual merits of Tector have been tried and proven in a wide variety of ways in practical, every day work during the years it has been on the market. In most cases, if it is not in regular use, it is because it has not been tried or its splendid qualities are not understood.

Tector adds new durability to finishing materials on interior or exterior surfaces under all standard finishing systems.

The two outstanding qualities of Tector are adhesion and elasticity. It never becomes bone hard or brittle. These are necessary characteristics to the proper performance of a product of this kind.

The unusual adhesion of Tector makes it suitable for use as a binder or sealer coat to hold out paint, varnish or enamel. This greatly reduces and usually overcomes entirely the tendency of some paint, and many varnish and enamel coatings, to chip, crack or scale as they become old and worn. It adheres perfectly to hard, nonabsorbent as well as to porous surfaces.

Tector is suitable for use under paint, enamel or varnish on wood, metal, stone, glass, cement, wallboard, plaster or over old painted or varnished surfaces as a bond coat.

How to Use Tector

Best results will be obtained if directions are carefully followed.

THINNING — Reduce to brushing consistency with Leptyne or Turpentine not to exceed a half gallon to each gallon of Tector. Use no linseed oil or any other material than directed. Avoid too heavy a coating. A good rule to follow is to reduce Tector until it flows without brushmarks or laps.

MILKY CAST — Tector may be classed as a pigment sealer. While it appears to have a milky cast when dry on the surface, this cloud disappears when varnish is applied. The pigment then becomes transparent.

OVER DARK STAINS — When Tector is applied over a dark-stained surface, a small amount of Pitcairn Wood Stain should be added to tint it and prevent clouding the finish.

DRYING — The drying time depends upon conditions, the surface and amount of thinner used. Because Tector always remains elastic, the surface is dry enough to receive varnish when it can be sanded without gumming the paper—usually from 12 to 16 hours or overnight.

SANDING—Use No. 0 sandpaper or rub with burlap. Do not sand through or cut Tector from the surface. Simply sand smooth. Tector, when sanded or rubbed with burlap, will pack down rather than dust off from the surface.

STIRRING—Stir frequently while using to keep composition uniform.

Do not use Tector as it comes in the can, except where Directions so state. Reduce it according to directions.

General Directions

INTERIOR

AS A WOOD PRIMER AND SEALER FOR CLOSE-GRAINED WOODS — Close-grained woods should receive a coat of Tector properly reduced before applying the finishing coats of varnish, enamel or paint, because Tector stops suction, adheres well to the surface, holds out the finishing material and adds to the durability of the finished job.

Brittleness of liquid filler and shellac definitely limits the durability of finishing materials applied over them. There is always danger of checking, cracking or peeling, due to quick changes in temperature, abrasion or wear.

AS A PRIMER AND SEALER FOR OPEN-GRAINED WOODS: Open-grained woods should first be filled with paste wood filler. Then a coat of Tector properly reduced will overcome any shrinkage in the filler, and, because of its toughness and elasticity, it builds up a firm, durable surface that will insure greater durability to the finishing material and add to its beauty and appearance.

Glass—To make glass obscure and still admit a fair amount of light apply a coat of Tector as it comes in the can, and while film is still wet stipple or pounce. Also suitable as a preparatory coat for paint or enamel on glass.

Specifications and Directions for Various Interior Uses

As a Foundation for Varnish Finish on Standing Open-Grained Wood, or Woodwork—

1. Apply paste filler in usual way. Allow 12 to 18 hours for drying.
2. Apply one coat of mixture consisting of one gallon of Tector and one-half gallon of Leptyne or Turpentine. Work across grain of wood so as not to work or pull filler out of pores. Allow 12 to 16 hours for drying.
3. Sand smooth, and finish with two or more coats of the proper Pitcairn Varnish.

As a Foundation for Wax Finish on Standing Open-Grained Woods, or Interior Trim—

Use same system as recommended just above. After final varnish coat has dried 24 to 48 hours sand lightly and apply Waterspar polishing wax according to directions.

As a Sealer on Standing Close-Grained Woods—

1. Apply one coat of mixture consisting of one gallon of Tector and one-half gallon of Leptyne or Turpentine. Allow 16 hours for drying.
2. Sand smooth, and finish with two or more coats of the proper Pitcairn Varnish.

As an Undercoater for Enamel Finish on Soft Woods—

1. Use mixture consisting of one gallon of Tector and one-half gallon of Leptyne or Turpentine. Allow 18 hours for drying.
2. Apply one coat of Banzai Double Cover Undercoater and allow 24 hours for drying.
3. Sand smooth and apply mixture of equal parts of Banzai Double Cover Undercoater and Banzai Gloss Enamel. Allow 24 hours for drying.
4. Finish with one coat of Banzai Gloss Enamel.

For an exceptionally fine finish apply an additional coat of Banzai Gloss Enamel.

As a Bond Coat Over Old Paint or Varnish—

Smooth the surface with coarse sandpaper. Remove loose paint with scraper or steel brush. Prime with Tector reduced with Leptyne or Turpentine at the rate of one quart to each gallon of Tector. Allow 16 hours to dry. Sand smooth and apply suitable finishing material.

As a Sealer for Porous Surfaces Such as Pipe Covering, Various Wood, Fibre, and Composition Wallboards—

1. Seal with mixture consisting of one gallon of Tector and one quart of Leptyne or Turpentine. Allow 12 to 16 hours for drying.
2. Apply any suitable finishing material.

As a Bonding Primer on Metal Surfaces, Interior—

1. Use mixture consisting of one gallon of Tector and one quart of Leptyne or Turpentine. Allow 18 hours to dry.
2. Apply any suitable finishing material.

FOR EXTERIOR USES

Tector gives weather-resistance and added toughness to paint, varnish and enamels when applied to exterior surfaces.

The adhesion of Tector permits it to grip the surface with great tenacity. Suction is satisfied and because of its superior elasticity, Tector withstands exposure, expansion, and contraction and adds greatly to the life and durability of the finish.

As an Undercoater for Enamel Finish on Metal Surfaces—

1. Use mixture consisting of one gallon of Tector and three pints of Leptyne or Turpentine. Allow 16 hours for drying.
2. Apply one coat of Banzai Double Cover Undercoater and allow 24 hours for drying.
3. Sand smooth and apply mixture of equal parts of Banzai Double Cover Undercoater and Banzai Gloss Enamel. Allow 24 hours for drying.
4. Finish with one or more coats of Banzai Gloss Enamel.

Galvanized Iron and Composition Metal Surfaces—

Galvanized iron and composition metal surfaces present difficulties in finishing that require the use of a primer with certain characteristics to secure the proper adhesion. Lavax No. 69 Metal Primer was especially developed for these surfaces and should be used according to directions on the package. After priming, finish with any suitable finishing material. Described in Lavax Automotive Finish Section.

For Exterior Painting of Resinous Woods such as Cypress, Yellow Pine, Fir, etc.—

1. FOR PRIMING COAT—Use mixture of one gallon of Tector, one-half gallon of Leptyne or Turpentine and one quart of Sun-Proof paint. Allow 48 hours for drying.
2. SECOND COAT — Use mixture of one gallon of Sun-Proof Paint, one quart of Raw Linseed Oil, and one pint of Leptyne or Turpentine. Allow 48 hours for drying.
3. FINISHING COAT—Sun-Proof Paint as it comes in the can.

FOR MISCELLANEOUS SURFACES

For Boats, Canvas Boat Decks, Burlap, Tents, Roofs, etc.—

Tector seals the fibre, waterproofs and stops suction with the least possible sacrifice to flexibility. Use as a priming coat for boats, canvas boat decks, canvas exhibition tents, canvas roofs, awnings, automobile and vehicle tops, etc.

1. Prime and waterproof with mixture consisting of one gallon Tector and one-half gallon of Leptyne or Turpentine. Allow 18 hours to dry.

If surface is to be painted, priming coat may be tinted by adding one-quarter gallon of the finishing paint to the Tector mixture.

2. Finish with suitable paint or enamel.

Note—On canvas roofs and boat decks, a coat of Tector applied as it comes in the can to the underside of the canvas will produce better results.

Painting Asphalt Shingles—

Ordinary paint will not do for such work. Tar or asphalt is absorbed and the paint will not dry or adhere well to surface. Tector added to Cementhide will dry, renew life and wear well.

1. Priming Coat—

   One-quarter gallon Tector.
   One gallon Cementhide.

2. Finish with Cementhide as in package.

Red Wing *Quality* Linseed Oil

CLEAR as AMBER

Made for Discriminating Users

**Aged to Perfection . . . Always Dependable . . . Uniform Quality . . .
Absolutely Pure**

Carefully SETTLED . . . FILTERED . . . CLARIFIED!

Linseed Oil is a basic factor in the paint industry. It is more universally used than any other material. It is of vital importance to all divisions of the business . . . manufacturers, dealers, and painters all have reason to be interested in getting the best linseed oil available.

RED WING LINSEED OIL, in addition to its purity, clearness and uniformity, mixes well with pigments, without causing thickening or livering. It produces the most desirable gloss and has unexcelled drying and leveling properties, thus contributing greatly to the merit of whatever paint it is used in, and adding materially to the satisfaction given by that paint.

One standard of quality is rigidly maintained throughout all stages of production of RED WING LINSEED OIL . . . it is the purest and best oil that can be made.

Two large, modernly equipped linseed oil mills are devoted exclusively to production of RED WING LINSEED OIL. One of these mills is located in the heart of the Northwest flax-growing belt, and the other on the Atlantic Sea Coast, where imported flax seed is taken from ships and conveyed directly into large storage bins. Both of these RED WING linseed oil mills have every facility for cleaning, preparing and crushing the seed, and for filtering, refining, aging and clarifying the oil in the most scientific and practical manner.

The entire process is under supervision of one of America's largest, most efficient and best equipped research laboratories . . . . the Pittsburgh Plate Glass Company's Paint, Varnish, Oil and Chemical Research Laboratories.

Pittsburgh Proof Products Dealers and Master Painters are urged to standardize on the RED WING brand as their regular linseed oil, thus maintaining for themselves and their trade the known standard of quality, and assuring the security and individuality which RED WING quality offers.

The satisfaction which results from exclusive use of RED WING LINSEED OIL will help materially to keep you out of the price competition class.

Although RED WING LINSEED OIL is worth a premium in price, the volume produced to meet the demand makes it possible to offer it at prices in line with the market. Certainly, on this basis it is only good business to standardize on RED WING LINSEED OIL, since you are assured that such preference will always be more than justified in the superior quality of the final results.

GOLD STRIPE BRUSHES

As paint manufacturers we are deeply interested in securing the best possible results with our paint products. Results depend to a marked degree upon proper application—which means the use of proper brushes. The Gold Stripe brushes shown in the following pages are confidently recommended to the master painter as the best brushes he can buy. The Gold Stripe is a mark of quality and is a ready means of identifying painters' tools of the highest grade. You will find Gold Stripe brushes are leaders of their field in workmanship, design and practical working qualities. You can depend upon them for efficient, economical application.

PITTSBURGH PLATE GLASS COMPANY

Manufacturers and Distributors

THE GOLD STRIPE FIBER JACKET

⁂

One of the outstanding features of Gold Stripe Brushes is the Gold Stripe Fiber Jacket. It is a simple means of helping you take the proper care of your brush.

The jacket is made of a heavy fiber paper especially manufactured for this purpose. It is color fast and is not affected by paints, oils, varnishes or lacquers; it will last the life of the brush. At the end of a day's work the brush can be put safely into its jacket and stood—jacket and all—in linseed oil without hurting the jacket in the least. The jacket protects the bristle, restores the brush to its natural shape and keeps it in perfect condition until put back into service. A brush that is put away for future use should be thoroughly cleaned and then wrapped in the jacket.

The jacket is provided with all Gold Stripe Brushes where it is found practical to do so. This includes Leather Bound Flat Paint, Metal Bound Flat Paint, Flat Varnish and Flat Calcimine brushes. Where there is sufficient room, instructions are printed on each jacket telling you how to use it and how to take the proper care of your brush.

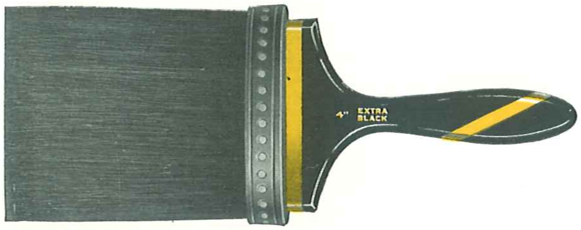
The brushes come to you already wrapped in the jacket. It provides the most practical, simplest and easiest known method of taking care of your brush.

LEATHER BOUND FLAT PAINT

LAUREL STUCCO

Pure Black Chinese Bristle, Solid, Vulcanized in Rubber, Black Leather Bound, Slightly Oval in Shape, Single Nailed, Handle $\frac{9}{16}$″ Thick, Black Enamel, Gold Stripe. Packed six in a box.

Width	3″	3½″	4″	4½″	5″
Length Clear	4½″	4¾″	5″	5″	5″
Weight	5^{6}	6^{12}	7^{14}	8^{8}	9^{8}



EXTRA BLACK STUCCO

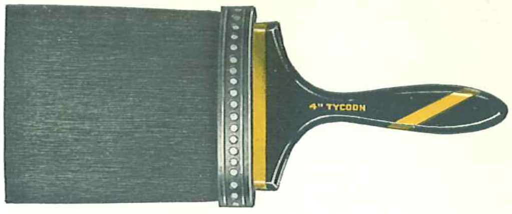
Pure Black Chinese Bristle, Solid, Vulcanized in Rubber, Black Leather Bound, Slightly Oval in Shape, Single Nailed, ¼″ oversize in width, Handle $\frac{9}{16}$″ Thick, Black Enamel, Gold Stripe. Packed six in a box. Unusually full stock. A skilled professional painter's brush.

Width	3″	3½″	4″	4½″	5″
Length Clear	4¼″	4½″	4¾″	5″	5″
Weight	6^{2}	7	8	8^{12}	9^{8}

MASTER PAINTER STUCCO

Pure Black Chinese Bristle, Solid, Vulcanized in Rubber, Black Leather Bound, Slightly Oval in Shape, Single Nailed, Handle $\frac{9}{16}$″ Thick, Black Enamel, Gold Stripe. Packed six in a box.

Width	3″	3½″	4″	4½″	5″
Length Clear	4¼″	4½″	4¾″	4¾″	4⅞″
Weight	5^{1}	6^{2}	7^{2}	8^{4}	9^{2}

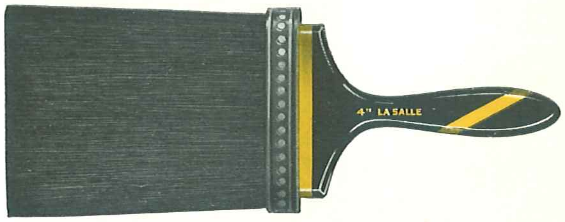


TYCOON STUCCO

Pure Black Chinese Bristle, Solid, Vulcanized in Rubber, Black Leather Bound, Slightly Oval in Shape, Single Nailed, Handle ½″ Thick, Black Enamel, Gold Stripe. Packed six in a box.

Width	3″	3½″	4″	4½″
Length Clear	3⅞″	4⅛″	4⅜″	4⅝″
Weight	4^{8}	5^{6}	6^{2}	7^{8}

"Solid Center" Stuccos



LA SALLE STUCCO

Pure Black Chinese Bristle, Extra Row of Bristle Set in Center, Solid, Vulcanized in Rubber, Black Leather Bound, Flat Style, Single Nailed, Handle $\frac{9}{16}$″ Thick, Black Enamel, Gold Stripe. Packed six in a box. A "Solid Center" Brush.

Width	3″	3½″	4″	4½″	5″
Length Clear	4⅝″	4⅞″	5⅛″	5⅛″	5⅛″
Weight	5^{15}	7^{3}	8^{3}	9^{2}	10^{2}

DUCHESS STUCCO

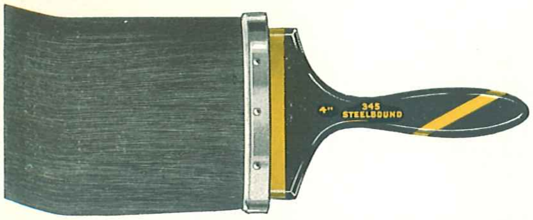
Pure Black Chinese Bristle, Solid, Extra Row of Bristle Set in Center, Vulcanized in Rubber, Black Leather Bound, Flat Style, Single Nailed, Handle $\frac{9}{16}$″ Thick, Black Enamel, Gold Stripe. Packed six in a box. A "Solid Center" Brush.

Width	3″	3½″	4″	4½″
Length Clear	4″	4¼″	4½″	4½″
Weight	5^{2}	6^{4}	7^{4}	8^{4}

The "Weight" given in the specifications indicates the weight per dozen brushes in standard packages

METAL BOUND FLAT PAINT

Metal Bound—Stucco Type



345 STEELBOUND

Pure Black Chinese Bristle, Solid, Vulcanized in Rubber, Narrow Nickeled Steel Ferrule, Slightly Oval in Shape, Handle ½″ Thick, Black Enamel, Gold Stripe. Packed six in a box. While containing an unusual amount of stock, this brush is light in weight and splendidly balanced. Vulcanized into a steel ferrule it is practically indestructible. For the professional painter.

Width	3″	3½″	4″	4½″	5″
Thickness	1 11/32″	1 7/16″	1½″	1 9/16″	1 19/32″
Length Clear	4¼″	4½″	4¾″	5″	5″
Weight	5^{4}	6	7^{4}	8^{4}	9^{9}

MERRIMAC

Pure Black Chinese Bristle, Solid, Vulcanized in Rubber, Narrow Nickeled Steel Ferrule, Slightly Oval in Shape, Handle ½″ Thick, Black Enamel, Gold Stripe. Packed six in a box.

Width	3½″	4″	4½″
Thickness	1 7/16″	1½″	1 9/16″
Length Clear	4¾″	5″	5¼″
Weight	7^{1}	8^{6}	9^{13}

FLATTING WALL

FLEETWOOD

Pure Black Chinese Bristle, Very Full and Elastic, Vulcanized in Rubber, Nickeled Steel Ferrule, Beaver-tail Handle, Black Enamel, Gold Stripe. Extensively used in the application of "Dope" on Airplane Fabrics. Packed one in a box.

Size	0	1	2	3	4
Width	4¼″	4¼″	4¼″	4¼″	4¼″
Thickness	1⅝″	1⅝″	1⅝″	1⅝″	1⅝″
Length Clear	4″	4¼″	4½″	4¾″	5″
Weight	11^{13}	12^{5}	12^{11}	12^{14}	13^{1}

BEST BLACK

Pure Black Chinese Bristle, Vulcanized in Rubber, Nickel Bound, Riveted, Beaver-tail Handle, Black Enamel, Gold Stripe. Packed six in a box. A practical professional painter's brush. The Best Black is an absolute standard of Metal Bound Flat Paint brushes.

Width	3″	3½″	4″	4½″	5″
Thickness	1″	1″	1″	1″	1″
Length Clear	4⅛″	4⅜″	4⅝″	4⅞″	5⅛″
Weight	6^{11}	7^{10}	8^{6}	9^{2}	10^{4}

MAGNUS

Pure Black Chinese Bristle, Slightly Open Center, Vulcanized in Rubber, Nickel Bound, Riveted, Beaver-tail Handle, Black Enamel, Gold Stripe. Packed six in a box. Second only to the Best Black.

Width	3″	3½″	4″	4½″	5″
Thickness	1″	1″	1″	1″	1″
Length Clear	3⅞″	4⅛″	4⅜″	4⅝″	4⅞″
Weight	6	7	8^{2}	9	10^{1}

MASTER PAINTER

Pure Black Chinese Bristle, Slightly Open Center, Vulcanized in Rubber, Nickel Bound, Riveted, Beaver-tail Handle, Black Enamel, Gold Stripe. Packed six in a box. A professional painter's brush of the first grade.

Width	3″	3½″	4″	4½″	5″
Thickness	1″	1″	1″	1″	1″
Length Clear	3¾″	4″	4¼″	4½″	4¾″
Weight	5^{2}	6	7	8	8^{14}

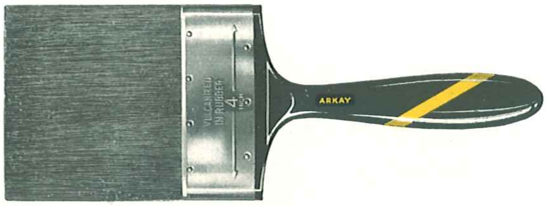
The "Weight" given in the specifications indicates the weight per dozen brushes in standard packages

METAL BOUND FLAT PAINT

MAJOR

Pure Black Chinese Bristle, Slightly Open Center, Vulcanized in Rubber, Nickel Bound, Riveted, Beaver-tail Handle, Black Enamel, Gold Stripe. Packed six in a box.

Width	3″	$3\frac{1}{2}''$	4″	$4\frac{1}{2}''$	5″
Thickness	$\frac{13}{16}''$	$\frac{13}{16}''$	$\frac{7}{8}''$	$\frac{7}{8}''$	$\frac{7}{8}''$
Length Clear	$3\frac{1}{2}''$	$3\frac{3}{4}''$	4″	$4\frac{1}{4}''$	$4\frac{1}{2}''$
Weight	5^{2}	7	7^{10}	8^{12}	9^{10}

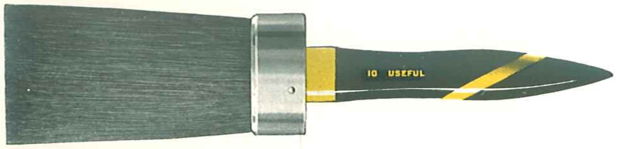


ARKAY

Pure Black Chinese Bristle, Slightly Open Center, Vulcanized in Rubber, Nickel Bound, Riveted, Beaver-tail Handle, Black Enamel, Gold Stripe. Packed six in a box.

Width	3″	$3\frac{1}{2}''$	4″	$4\frac{1}{2}''$	5″
Thickness	$\frac{13}{16}''$	$\frac{13}{16}''$	$\frac{7}{8}''$	$\frac{7}{8}''$	$\frac{7}{8}''$
Length Clear	$3\frac{1}{4}''$	$3\frac{1}{2}''$	$3\frac{3}{4}''$	4″	$4\frac{1}{4}''$
Weight	5	5^{8}	6^{12}	7^{12}	8^{6}

OVAL VARNISH

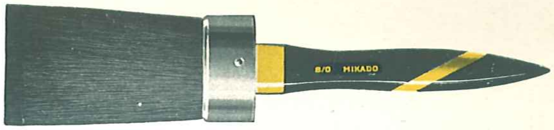


USEFUL

Pure Black Chinese Bristle, Open Center, Chiseled, Vulcanized in Rubber, Seamless Nickel Ferrule, Beaver-tail Handle, Black Enamel, Gold Stripe. Packed six in a box. Bridled if desired. A professional painter's brush of the highest grade.

Size	6	7	8	9	10	12
Width Oval	$2\frac{1}{8}''$	$2\frac{3}{16}''$	$2\frac{3}{16}''$	$2\frac{1}{4}''$	$2\frac{5}{16}''$	$2\frac{3}{8}''$
Length Clear	$3\frac{7}{8}''$	$4\frac{1}{8}''$	$4\frac{3}{8}''$	$4\frac{1}{2}''$	$4\frac{5}{8}''$	$4\frac{7}{8}''$
Weight	5^{12}	6	6^{8}	6^{14}	7^{2}	8

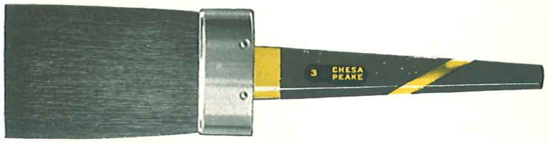
OVAL VARNISH



MIKADO

Pure Black Chinese Bristle, Open Center, Chiseled, Vulcanized in Rubber, Seamless Nickel Ferrule, Beaver-tail Handle, Black Enamel, Gold Stripe. Packed six in a box.

Size	1/0	2/0	3/0	4/0	5/0	6/0
Width Oval	$1\frac{5}{8}''$	$1\frac{11}{16}''$	$1\frac{3}{4}''$	$1\frac{13}{16}''$	$1\frac{7}{8}''$	$1\frac{15}{16}''$
Length Clear	$2\frac{5}{8}''$	$2\frac{7}{8}''$	$3\frac{1}{8}''$	$3\frac{1}{4}''$	$3\frac{3}{8}''$	$3\frac{1}{2}''$
Weight	2^{12}	3	3^{4}	3^{14}	4^{2}	4^{8}
Size	7/0	8/0	9/0	10/0	12/0	
Width Oval	2″	$2\frac{1}{16}''$	$2\frac{1}{8}''$	$2\frac{3}{16}''$	$2\frac{5}{16}''$	
Length Clear	$3\frac{5}{8}''$	$3\frac{3}{4}''$	$3\frac{7}{8}''$	$3\frac{7}{8}''$	$3\frac{7}{8}''$	
Weight	5	5^{6}	5^{8}	6^{2}	7	



CHESAPEAKE

Pure Black Chinese Bristle, Solid Center, Chiseled, Vulcanized in Rubber, Seamless Nickel Flat Oval Ferrule, Black Enamel Handle, Gold Stripe. Packed six in a box. It has great capacity for its size. Extensively used in the industrial field.

Size	1	2	3	4
Width Oval	$2\frac{1}{16}''$	$2\frac{3}{16}''$	$2\frac{1}{2}''$	$2\frac{1}{2}''$
Length Clear	$3\frac{1}{8}''$	$3\frac{5}{8}''$	$3\frac{7}{8}''$	$4\frac{1}{4}''$
Weight	4^{8}	5	6^{2}	6^{12}

SEMI-OVAL VARNISH

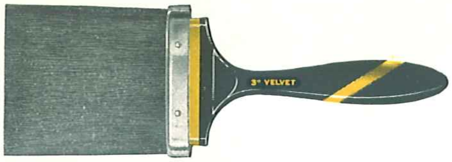
VENTNOR

Pure Black Chinese Bristle, Chiseled, Vulcanized in Rubber, Narrow Nickeled Steel Ferrule, Slightly Oval in Shape, Beaver-tail Handle, Black Enamel, Gold Stripe. Packed six in a box.

Width	3″	$3\frac{1}{2}''$
Thickness	$1\frac{11}{32}''$	$1\frac{7}{16}''$
Length Clear	4″	$4\frac{1}{4}''$
Weight	5^{2}	6

The "Weight" given in the specifications indicates the weight per dozen brushes in standard packages

SEMI-OVAL VARNISH



VELVET

Pure Black Chinese Bristle, Chiseled, Vulcanized in Rubber, Narrow Nickeled Steel Ferrule, Slightly Oval in Shape, Beaver-tail Handle, Black Enamel, Gold Stripe. Packed six in a box. These brushes are made especially for enameling, having in mind the increasing use of quick-drying enamels by the Master Painter.

Width	3″	3½″
Thickness	1 11/32″	1 7/16″
Length Clear	3½″	3¾″
Weight	4^{8}	5^{8}

FLAT VARNISH

APOLLO

Pure Black Chinese Bristle, Chiseled, Vulcanized in Rubber, Nickel Bound, Riveted, Beaver-tail Handle, Black Enamel, Gold Stripe. Packed twelve in a box. A professional painter's brush.

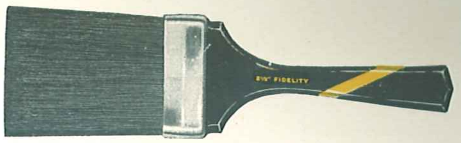
Width	1½″	2″	2½″	3″	3½″	4″
Thickness	⅝″	11/16″	¾″	13/16″	13/16″	13/16″
Length Clear	2⅝″	2⅞″	3⅛″	3⅜″	3⅝″	3⅝″
Weight	2^{3}	3	4^{4}	5^{5}	6^{4}	7^{6}

XXX CHINA

Pure Black Chinese Bristle, Chiseled, Vulcanized in Rubber, Nickel Bound, Riveted, Panel Style Handle, Black Enamel, Gold Stripe. Packed twelve in a box. A thoroughly reliable Flat Varnish brush of the popular XXX China style. There is no better brush of this type made.

Width	1″	1½″	2″	2½″	3″	3½″	4″
Thickness	⅝″	11/16″	¾″	13/16″	⅞″	⅞″	⅞″
Length Clear	2⅛″	2½″	2¾″	3″	3⅛″	3¼″	3⅜″
Weight	1^{6}	2	3^{1}	4^{5}	5^{6}	6^{10}	8

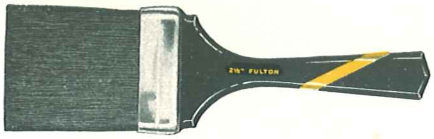
FLAT VARNISH



FIDELITY

Pure Black Chinese Bristle, Regular Chisel, Vulcanized in Rubber, Tapered Nickeled Steel Ferrule, Crimped to Special Handle, Black Enamel, Gold Stripe. Packed twelve in a box. Especially designed for enamel and lacquer application. This brush is also adapted for use in shellac, varnish and stains. Suitable for the professional painter.

Width	1½″	2″	2½″	3″	3½″	4″
Thickness	⅝″	¾″	¾″	¾″	13/16″	13/16″
Length Clear	2 9/16″	2 15/16″	3 5/16″	3 9/16″	3¾″	3⅞″
Weight	2^{2}	3^{4}	4^{4}	5^{1}	5^{14}	6^{9}



FULTON

Pure Black Chinese Bristle, Regular Chisel, Vulcanized in Rubber, Tapered Nickeled Steel Ferrule, Crimped to Special Handle, Black Enamel, Gold Stripe. Packed twelve in a box. The same type as the Fidelity with shorter bristle.

Width	1½″	2″	2½″	3″
Thickness	⅝″	¾″	¾″	¾″
Length Clear	2 5/16″	2 9/16″	2 13/16″	3 1/16″
Weight	1^{14}	3	3^{10}	4^{8}

SPAR

Pure Black Chinese Bristle, Chiseled, Vulcanized in Rubber, Nickel Bound, Riveted, Beaver-tail Handle, Black Enamel, Gold Stripe. Packed twelve in a box in all sizes except 3″ which is packed six in a box.

Width	1½″	2″	2½″	3″
Thickness	½″	9/16″	⅝″	11/16″
Length Clear	2¼″	2½″	2¾″	3″
Weight	1^{12}	2^{10}	3^{8}	4^{4}

The "Weight" given in the specifications indicates the weight per dozen brushes in standard packages

SASH

EXPERIENCE TRIM

Pure Black Chinese Bristle, Chiseled, Vulcanized in Rubber, Nickel Bound, Riveted, Long Half-Round Handle, Black Enamel, Gold Stripe. Packed twelve in a box. The Experience Trim carries an unusual amount of color. It is deeply chiseled and will cut a clear, sharp line. Not merely a Flat Varnish brush with a long handle, but a brush especially designed for master painters' use for heavy sash and general trimming.

Width	1½″	2″	2½″
Thickness	⅝″	11/16″	¾″
Length Clear	2⅝″	2⅞″	3⅛″
Weight	2^{7}	3^{4}	4^{8}

SKEET—*Flat*

Pure Black Chinese Bristle, Deeply Chiseled, Vulcanized in Rubber, Nickel Bound, Riveted, Long Half-Round Handle, Black Enamel, Gold Stripe. Packed twelve in a box. The Skeet is a thin brush with stiffer and longer stock than is found in the ordinary sash brush. The handle, especially designed for this brush, is thinner than the usual sash handle. An excellent tool for finer trim work.

Width	1½″	2″
Thickness	7/16″	½″
Length Clear	2⅝″	2⅞″
Weight	2	2^{7}

SUNBEAM

Pure Black Chinese Bristle, Chiseled, Vulcanized in Rubber, Nickel Bound, Riveted, Long Half-Round Handle, Black Enamel, Gold Stripe. Packed twelve in a box.

Width	1″	1½″	2″	2½″
Thickness	7/16″	½″	9/16″	⅝″
Length Clear	2⅛″	2¼″	2½″	2⅝″
Weight	1^{6}	2^{3}	2^{15}	4^{1}

TYCOON—*Oval*

Pure Black Chinese Bristle, Chiseled, Vulcanized in Rubber, Seamless Oval Nickel Ferrule, Riveted, Round Handle, Black Enamel, Gold Stripe. Packed twelve in a box.

Size	2	3	4	5	6
Width Oval	½″	⅝″	¾″	⅞″	1″
Length Clear	1½″	1⅝″	1¾″	1⅞″	1 15/16″
Weight	9	13	1^{2}	1^{5}	1^{11}
Size	7	8	9	10	12
Width Oval	1 1/16″	1⅛″	1 3/16″	1¼″	1½″
Length Clear	2″	2⅛″	2¼″	2⅜″	2¾″
Weight	1^{13}	1^{15}	2^{5}	2^{9}	3^{4}

BULLETIN CUTTER

ARKAY CUTTER

Pure White French Bristle, Deeply Chiseled, Vulcanized in Rubber, Nickel Bound, Riveted, Black Enamel Handle, Gold Stripe. Packed twelve in a box.

Width	1″	1½″	2″
Thickness	⅜″	13/32″	7/16″
Length Clear	1⅞″	2″	2⅛″
Weight	13	1^{4}	1^{13}

BRISTLE ARTIST

EXTRA EXTRA CHISELED

Pure White French Bristle, Chiseled, Vulcanized in Rubber, Nickel Bound, Riveted, Black Enamel Handle, Gold Stripe. Packed twelve in a box.

Size (Approx. width of Stroke)	¼″	⅜″	½″	⅝″	¾″
Approx. Width of Ferrule	¼″	11/32″	7/16″	17/32″	21/32″
Length Clear	11/16″	⅞″	1″	1⅛″	1¼″
Weight	3	4	6	10	11
Size (Approx. Width of Stroke)	⅞″	1″	1¼″	1½″	
Approx. Width of Ferrule	¾″	13/16″	1″	1¼″	
Length Clear	1⅜″	1½″	1¾″	2″	
Weight	12	15	1^{6}	2	

EXTRA EXTRA SQUARE

Same dimensions and description as Extra Extra Chiseled except that it is square.

MIKADO

Pure Black Chinese Bristle, Chiseled, Vulcanized in Rubber, Tin Bound, Riveted, Black Enamel Handle, Gold Stripe. Packed twelve in a box.

Size (Approx. Width of Stroke)	¼″	⅜″	½″	⅝″	¾″	
Approx. Width of Ferrule	¼″	11/32″	7/16″	17/32″	21/32″	
Length Clear	11/16″	⅞″	1″	1⅛″	1¼″	
Weight	4	6	8	12	12	
Size (Approx. Width of Stroke)	⅞″	1″	1¼″	1½″	1¾″	2″
Approx. Width of Ferrule	¾″	13/16″	1″	1¼″	1½″	1¾″
Length Clear	1⅜″	1½″	1¾″	2″	2¼″	2⅜″
Weight	14	1	1^{12}	2	2^{4}	2^{12}

The "Weight" given in the specifications indicates the weight per dozen brushes in standard packages

FRESCO

SUPERFINE ANGULAR

Pure White French Bristle, Angular Top, Vulcanized in Rubber, Nickel Bound, Riveted, Lacquered Natural Handle. Packed twelve in a box.

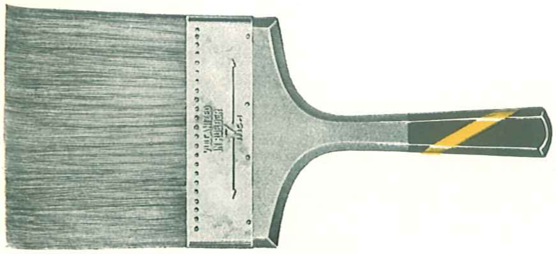
Size (Approx. Width of Stroke)	1/4″	3/8″	1/2″
Approx. Width of Ferrule	1/4″	11/32″	7/16″
Length Clear	7/16″x9/16″	1/2″x5/8″	13/16″x15/16″
Weight	4	6	8
Size (Approx. Width of Stroke)	5/8″	3/4″	7/8″
Approx. Width of Ferrule	9/16″	11/16″	3/4″
Length Clear	15/16″x1 1/8″	1 1/16″x1 1/4″	1 3/16″x1 3/8″
Weight	10	12	15
Size (Approx. Width of Stroke)	1″	1 1/4″	1 1/2″
Approx. Width of Ferrule	7/8″	1 1/8″	1 1/4″
Length Clear	1 5/16″x1 1/2″	1 1/2″x1 11/16″	1 3/4″x2″
Weight	1^{5}	1^{12}	2^{10}

SUPERFINE FLAT

Pure White French Bristle, Square Top, Vulcanized in Rubber, Nickel Bound, Riveted, Lacquered NaturalHandle. Packed twelve in a box.

Size (Approx. Width of Stroke)	1/4″	3/8″	1/2″	5/8″	3/4″
Approx. Width of Ferrule	1/4″	11/32″	7/16″	9/16″	11/16″
Length Clear	1 7/16″	1 1/2″	1 9/16″	1 5/8″	1 13/16″
Weight	4	5	6	12	14
Size (Approx. Width of Stroke)	7/8″	1″	1 1/4″	1 1/2″	
Approx. Width of Ferrule	3/4″	7/8″	1 1/8″	1 1/4″	
Length Clear	2 1/16″	2 3/16″	2 1/2″	2 11/16″	
Weight	15	1^{5}	1^{12}	2^{10}	

FLAT CALCIMINE

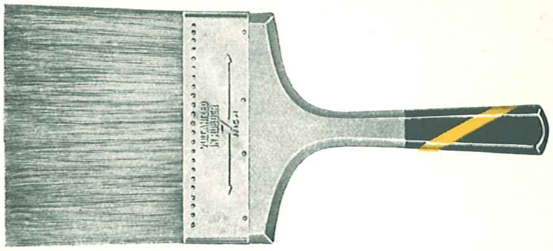


SUPERFINE

Pure Yellow Russian Bristle Casing, Middle of Gray Russian Bristle, Vulcanized in Rubber, Galvanized Iron Bound, Riveted, Half of Handle Black Enamel, Gold Stripe. Packed three in a box. One of the best and most practical Calcimine brushes made.

Width	7″	8″
Thickness	15/16″	15/16″
Length Clear	5 1/2″	5 3/4″
Weight	17^{12}	19^{8}

FLAT CALCIMINE



MASTER PAINTER

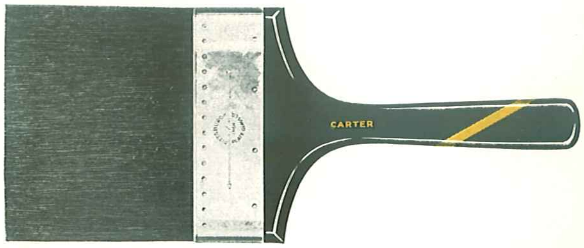
Pure Yellow Russian Bristle Casing, Middle of Gray Russian Bristle, Vulcanized in Rubber, Galvanized Iron Bound, Riveted, Half of Handle Black Enamel, Gold Stripe. Packed three in a box.

Width	7″	8″
Thickness	15/16″	15/16″
Length Clear	5 1/4″	5 1/2″
Weight	17^{4}	18^{8}

BOSS

Pure Yellow Russian Bristle Casing, Middle of Gray Russian Bristle, Vulcanized in Rubber, Galvanized Iron Bound, Riveted, Unvarnished Handle. Packed three in a box.

Width	7″	8″
Thickness	7/8″	7/8″
Length Clear	5″	5 1/4″
Weight	14^{8}	17^{4}



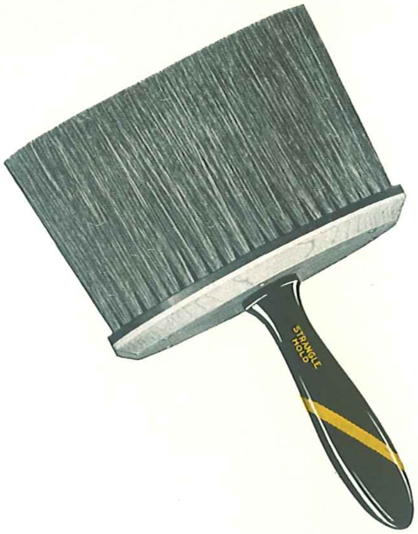
CARTER

Pure Black Chinese Bristle, Vulcanized in Rubber, Galvanized Iron Bound, Riveted, Black Enamel Handle, Gold Stripe. Packed three in a box. Stiffer than the average black bristle Calcimine.

Width	7″	8″
Thickness	15/16″	15/16″
Length Clear	5 1/2″	5 3/4″
Weight	18^{4}	21

The "Weight" given in the specifications indicates the weight per dozen brushes in standard packages

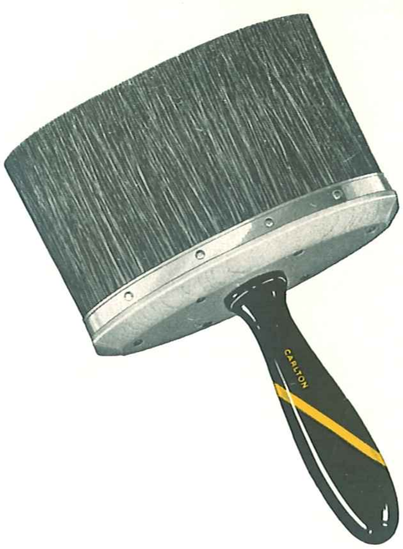
OVAL DUTCH CALCIMINE



STRANGLEHOLD

Made of the Best Grade of Pure Gray Russian Bristle Obtainable, Carefully Straightened and Dressed, Each Knot of Bristle is Vulcanized in Rubber and securely locked into Tapered Holes in a Special Composition Block that will not crack, warp or split, Oval Construction, Lacquered Natural Block, Black Enamel Handle, Gold Stripe. Packed one in a box. Only the best materials obtainable are used in making the Stranglehold. It is unique in construction and has capacity to carry a large amount of material. The finest brush of its type that is made.

Size	130	150	550
Oval Dimensions	7 5/16″x3 1/16″	7 5/16″x3 1/16″	7 3/4″x3 7/16″
Length Clear	4 11/16″	5 3/16″	5 3/16″
Weight	19^{8}	20^{8}	22^{10}



CARLTON

Best Grade of Pure Gray Russian Bristle, Vulcanized in Rubber, Rustless Nickel Silver Ferrule, Oval Construction, Lacquered Natural Block Securely Riveted to Brush, Handle 6 1/4″ Long with Comfortable Grip especially designed for this brush, Black Enamel, Gold Stripe. Packed one in a box. The Carlton is designed for the finisher who wants a brush that will work with perfect balance; has a large capacity and will stand up under hard wear.

Size	40	50
Inside Oval Dimensions	7 1/2″x2 5/8″	7 1/2″x2 5/8″
Length Clear	4 3/4″	5″
Weight	20^{10}	21^{6}

The Oval Dutch Calcimine and Oval Dutch brushes illustrated above and on the following page are a new development in brushmaking and represent a new departure in design and construction from the usual Dutch Calcimine type.

The oval construction permits a better and more even distribution of the bristle which makes possible a strong construction that will stand up under hard usage. The comfortable feel and the ease with which these brushes work cannot be fully appreciated until they are actually tried out.

The Stranglehold and Carlton are designed for use in calcimine, but the Culver, Cameo and Cisco, in addition to being suitable for the application of calcimine and cold-water paints, are especially recommended for applying flat wall and oil base paints. We cannot too strongly urge you to try them.

The "Weight" given in the specifications indicates the weight per dozen brushes in standard packages

OVAL DUTCH

CAMEO

Best Grade of Pure Black Chinese Bristle, Vulcanized in Rubber, Nickeled Ferrule, Oval Construction, Lacquered Natural Block Securely Riveted to Brush, Handle 6″ Long with Comfortable Grip, Black Enamel, Gold Stripe. Packed one in a box. In addition to being suitable for the application of calcimine and cold-water paints, the Cameo is especially recommended for applying flat wall and oil base paints.

Size	20	30	40	50
Inside Oval Dimensions	5½″x1½″	6″x2″	6″x2″	6″x2″
Length Clear	4¼″	4½″	4¾″	5″
Weight	14^{2}	17^{4}	18^{6}	19^{7}

CULVER

Mixture of the Highest Grade of Black Chinese and Gray Russian Bristle, Vulcanized in Rubber, Nickeled Ferrule, Oval Construction, Lacquered Natural Block Securely Riveted to Brush, Handle 6″ Long with Comfortable Grip, Black Enamel, Gold Stripe. Packed one in a box. The Culver is an excellent brush for the application of calcimine and cold-water paints and is used for applying flat wall and oil base paints.

Size	20	30	40	50
Inside Oval Dimensions	5½″x1½″	6″x2″	6″x2″	6″x2″
Length Clear	4¼″	4½″	4¾″	5″
Weight	15	16^{8}	18	19

CISCO

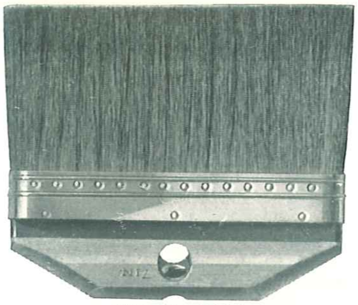
Best Grade of Pure Black Chinese Bristle, Vulcanized in Rubber, Nickeled Ferrule, Oval Construction, Lacquered Natural Block Securely Riveted to Brush, Handle 6″ Long with Comfortable Grip, Black Enamel, Gold Stripe. Packed one in a box. Made on the same size block as the No. 20 Cameo but shorter in length clear. A handy brush for use in calcimine and cold-water paints and also for the application of flat wall and oil base paints.

Size	5
Inside Oval Dimensions	5½″x1½″
Length Clear	3½″
Weight	13^{12}

All Calcimine brushes, including Oval Dutch brushes that are used in calcimine and cold-water paints, should be bought in pairs and used alternately. If used every other day, the brushes have an opportunity to dry out thoroughly and regain their elasticity. A brush that starts the day clean and dry will always give more satisfactory results.

The "Weight" given in the specifications indicates the weight per dozen brushes in standard packages

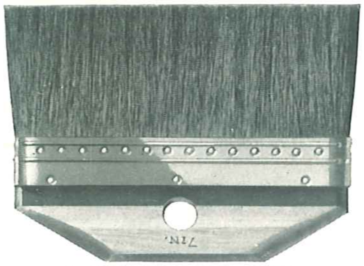
WHITEWASH



MIKADO

Pure Black Chinese Bristle, Extra Row of Bristle Set in Center, Cement Set, Nickel Bound, Lacquered Natural Extension Style Block, Black Stripe. Packed six in a box.

Width	6″	7″	8″
Thickness	1⅛″	1⅛″	1⅛″
Length Clear	3¼″	3½″	3⅝″
Weight	7^{10}	8^{4}	11^{4}



NICKEL PLATE

Pure Black Chinese Bristle, Extra Row of Bristle Set in Center, Cement Set, Nickel Bound, Lacquered Natural Extension Style Block, Black Stripe. Packed six in a box.

Width	6″	7″	8″	9″
Thickness	1⅛″	1⅛″	1⅛″	1⅛″
Length Clear	2½″	2¾″	3″	3⅛″
Weight	6^{12}	8^{4}	9^{14}	11

PAINTER-DUSTERS

STRANGLEHOLD—*Flat*

Pure Black Chinese Bristle Casing, Middle Mixture of Black Chinese Bristle and Horsehair, Vulcanized into a special block that cannot crack, warp or split, Round Black Enamel Handle, Gold Stripe. Packed six in a box.

Size	Width	Length Clear	Weight
26	4¼″	4¼″	6^{6}

PAINTER-DUSTERS

STRANGLEHOLD—*Round*

Casing of Pure White French and German Bristle, Middle Mixture of White Russian and French Bristle with small percentage of White Horsehair, Dome Top, Vulcanized in Rubber in a special composition block that cannot crack, warp or split, Round Black Enamel Handle, Gold Stripe. Packed six in a box.

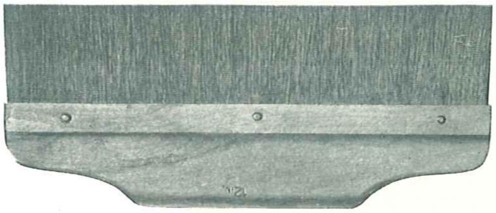
Size	Diameter	Length Clear	Weight
50	2½″	4″	5^{8}

DUNDEE—*Flat*

Pure Black Chinese Bristle Casing, Middle a Mixture of Black Chinese Bristle, Horsehair and Fiber, Oil-proof Setting, Black Enamel Handle, Gold Stripe. Packed six in a box.

Size	4
Width	4″
Length Clear	3⅞″
Weight	5^{8}

PAPER-HANGERS' SMOOTHING



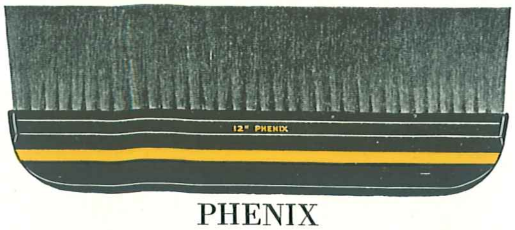
CATBIRD

Pure Black Chinese Bristle, Toppy and Elastic, Single Row Set in a rigid Brass Ferrule, Vulcanized in Rubber, Lacquered Natural Block. Packed six in a box. A brush of excellent quality.

Width	10″	12″	14″
Thickness	7/16″	7/16″	7/16″
Length Clear	2½″	2½″	2½″
Weight	10^{2}	11^{6}	12^{2}

The "Weight" given in the specifications indicates the weight per dozen brushes in standard packages

PAPER-HANGERS' SMOOTHING

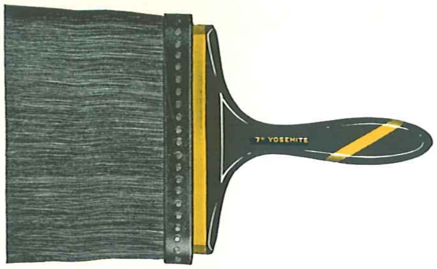


PHENIX

Pure Black Chinese Bristle, Very Stiff, Three Rows, Vulcanized into a special block that cannot crack, warp or split. Black Enamel Block, Gold Stripe. Packed six in a box. A brush of unusual merit.

Width	10″	12″	14″
Length Clear	2 7/16″	2 7/16″	2 7/16″
Weight	6^9	7^6	8^6

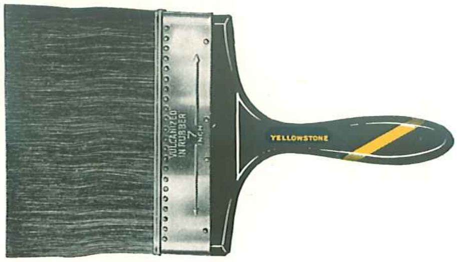
PAPER-HANGERS' PASTE



YOSEMITE

Mixture of Pure Gray Russian and Black Chinese Bristle, Solid, Vulcanized in Rubber, Black Leather Bound, Single Nailed, Black Enamel Handle, Gold Stripe. Packed six in a box.

Width	7″	8″
Length Clear	4¼″	4¼″
Weight	11^8	12^{14}

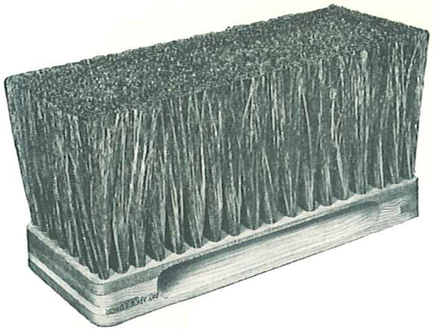


YELLOWSTONE

Mixture of Pure Gray Russian and Black Chinese Bristle, Vulcanized in Rubber, Nickel Bound, Riveted, Black Enamel Extension Handle, Gold Stripe. Packed six in a box.

Width	6″	7″	8″
Length Clear	4⅛″	4⅛″	4⅛″
Weight	10	12	13^8

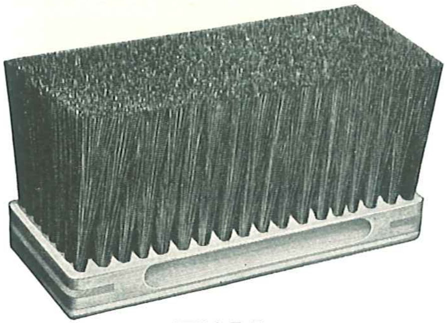
STIPPLING



200 STRANGLEHOLD

Pure Gray Russian Bristle, Carefully Straightened, Flag Ends Preserved, Vulcanized in a Special Block that will not crack, warp or split, Stranglehold Construction, Unvarnished Natural Block. Packed one in a box. The ideal brush for modern stipple effects.

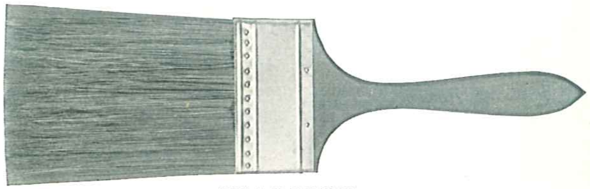
Dimensions	Length Clear	Weight
9″x3¾″	3½″	15



WALL

Pure Gray Russian Bristle, Carefully Straightened, Drawn with Brass Wire, Oiled Natural Block. Packed one in a box.

Size	1-X	3-X
Dimensions	8″x3″	9⅛″x3¾″
Length Clear	3½″	3½″
Weight	13^6	18



WALNUT

Pure Yellow Russian Bristle, Elastic, Cement Set, Tin Bound, Unvarnished Natural Handle. Packed twelve in a box.

Width	3″	3½″	4″
Thickness	5/16″	5/16″	5/16″
Length Clear	5¾″	5¾″	5¾″
Weight	2^8	2^{14}	3^4

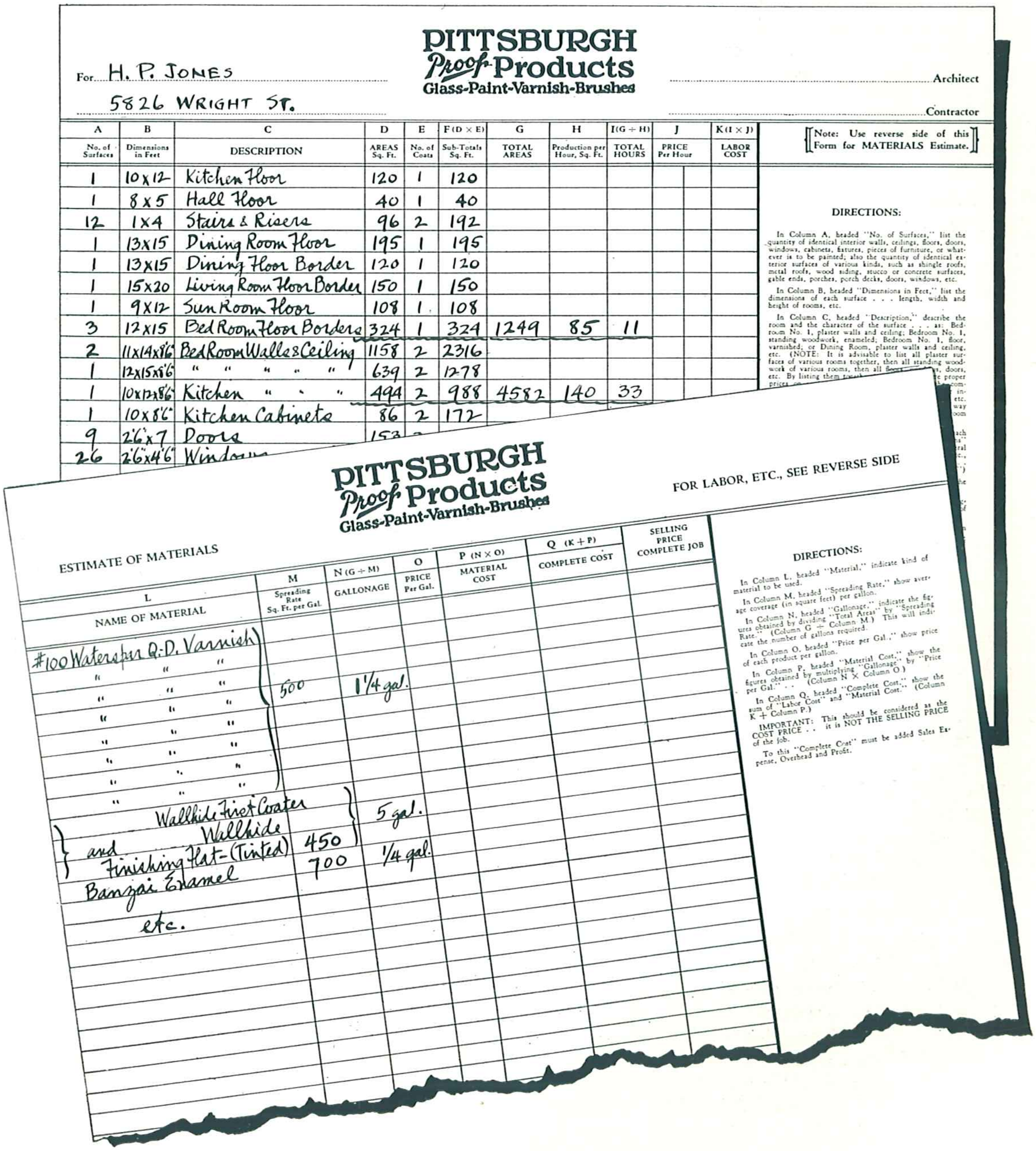
The "Weight" given in the specifications indicates the weight per dozen brushes in standard packages

HOW TO ESTIMATE

A Practical Estimating System

Convenient ESTIMATING BLANKS have been designed for use by Master Painters who request them.

These blanks are available without charge at any of the warehouses of the Pittsburgh Plate Glass Company, or may be secured by writing to the Advertising Department, Pittsburgh Plate Glass Company, Paint and Varnish Division, Milwaukee, Wisconsin.



PITTSBURGH Proof Products
Glass-Paint-Varnish-Brushes

For H. P. JONES
5826 WRIGHT ST.

Architect

Contractor

A	B	C	D	E	F (D × E)	G	H	I (G ÷ H)	J	K (I × J)
No. of Surfaces	Dimensions in Feet	DESCRIPTION	AREAS Sq. Ft.	No. of Coats	Sub-Totals Sq. Ft.	TOTAL AREAS	Production per Hour, Sq. Ft.	TOTAL HOURS	PRICE Per Hour	LABOR COST
1	10x12	Kitchen Floor	120	1	120					
1	8x5	Hall Floor	40	1	40					
12	1x4	Stairs & Risers	96	2	192					
1	13x15	Dining Room Floor	195	1	195					
1	13x15	Dining Floor Border	120	1	120					
1	15x20	Living Room Floor Border	150	1	150					
1	9x12	Sun Room Floor	108	1	108					
3	12x15	Bed Room Floor Borders	324	1	324	1249	85	11		
2	11x14x8'6"	Bed Room Walls & Ceiling	1158	2	2316					
1	12x15x8'6"	" " " " "	639	2	1278					
1	10x12x8'6"	Kitchen " " "	494	2	988	4582	140	33		
1	10x8'6"	Kitchen Cabinets	86	2	172					
9	2'6"x7	Doors	153							
26	2'6"x4'6"	Windo								

Note: Use reverse side of this Form for MATERIALS Estimate.

DIRECTIONS:

In Column A, headed "No. of Surfaces," list the quantity of identical interior walls, ceilings, floors, doors, windows, cabinets, fixtures, pieces of furniture, or whatever is to be painted; also the quantity of identical exterior surfaces of various kinds, such as shingle roofs, metal roofs, wood siding, stucco or concrete surfaces, gable ends, porches, porch decks, doors, windows, etc.

In Column B, headed "Dimensions in Feet," list the dimensions of each surface . . . length, width and height of rooms, etc.

In Column C, headed "Description," describe the room and the character of the surface . . . as: Bedroom No. 1, plaster walls and ceiling; Bedroom No. 1, standing woodwork, enameled; Bedroom No. 1, floor, varnished; or Dining Room, plaster walls and ceiling, etc. (NOTE: It is advisable to list all plaster surfaces of various rooms together, then all standing woodwork of various rooms, then all

PITTSBURGH Proof Products
Glass-Paint-Varnish-Brushes

FOR LABOR, ETC., SEE REVERSE SIDE

ESTIMATE OF MATERIALS

L	M	N (G ÷ M)	O	P (N × O)	Q (K + P)	
NAME OF MATERIAL	Spreading Rate Sq. Ft. per Gal.	GALLONAGE	PRICE Per Gal.	MATERIAL COST	COMPLETE COST	SELLING PRICE COMPLETE JOB
#100 Waterspar Q-D. Varnish						
" " "						
" " "	500	1¼ gal.				
" " "						
" " "						
" " "						
" " "						
" " "						
" Wallhide First Coater		5 gal.				
and Wallhide	450					
Finishing Flat-(Tinted)	700	¼ gal.				
Banzai Enamel						
etc.						

DIRECTIONS:

In Column L, headed "Material," indicate kind of material to be used.

In Column M, headed "Spreading Rate," show average coverage (in square feet) per gallon.

In Column N, headed "Gallonage," indicate the figures obtained by dividing "Total Areas" by "Spreading Rate." (Column G ÷ Column M.) This will indicate the number of gallons required.

In Column O, headed "Price per Gal.," show price of each product per gallon.

In Column P, headed "Material Cost," show the figures obtained by multiplying "Gallonage" by "Price per Gal." . . (Column N × Column O.)

In Column Q, headed "Complete Cost," show the sum of "Labor Cost" and "Material Cost." (Column K + Column P.)

IMPORTANT: This should be considered as the COST PRICE . . it is NOT THE SELLING PRICE of the job.

To this "Complete Cost" must be added Sales Expense, Overhead and Profit.

SUGGESTIONS for USE of ESTIMATING BLANK

Figure all areas in square feet
because "Spreading Rates" of various Pittsburgh "Proof" Products are all figured in square feet per gallon.

A specimen of the new ESTIMATING BLANK is shown above. The painter using this form should proceed as follows:

In Column A, headed "No. of Surfaces," list the quantity of identical interior walls, ceilings, floors, doors, windows, cabinets, fixtures, pieces of furniture, or whatever is to be painted; also the quantity of identical exterior surfaces of various kinds, such as shingle roofs, metal roofs, wood siding, stucco or concrete surfaces, gable ends, porches, porch decks, doors, windows, etc.

In Column B, headed "Dimensions in Feet," list the dimensions of each surface . . . length, width and height of rooms, etc. (NOTE: In the case of roofs, where actual roof area is not available but must be estimated, show overall dimensions of building and pitch of roof. CONSULT "Roof Area Tables" on Page 4, SECTION V, for short cuts in figuring.)

In Column C, headed "Description," describe the room and the character of the surface . . . as: Bedroom No. 1, Plaster walls and ceiling; Bedroom No. 1, standing woodwork, enameled; Bedroom No. 1, floor, varnished; or Dining Room, plaster walls and ceiling; etc. (NOTE: It is advisable to list all plaster surfaces of various rooms together, then all standing woodwork of various rooms, then all floors, windows, doors, etc. By listing them together, as illustrated on the sample blank shown here, it is easier to figure proper prices on various types of work throughout the complete job . . . all plaster surfaces for a home, for instance, would be listed together and summed up, etc. There is less chance of error or miscalculation this way than by figuring all types of surfaces for each room individually.)

In Column D, headed "Areas," list the area of each surface in square feet, as figured from "Dimensions" shown in Column B. (NOTE: If there are several surfaces of identical size, such as doors, windows, etc., multiply "Dimensions" by "Number of Surfaces" . . . as in Column A . . . and list the figure under "Areas.") ***CONSULT TABLES for WALL and CEILING AREAS*** **on Pages 5 to 10, SECTION V, as a short cut in figuring areas. ALSO CONSULT ROOF AREA TABLES on Page 4, SECTION V.**

In Column E, headed "No. of Coats," indicate the number of coats required for each surface.

In Column F, headed "Sub-Totals, Sq. Ft.," list figures obtained by multiplying "Areas" by "No. of Coats" (Column D × Column E).

In Column G, headed "Total Areas," show the sum of the areas of all similar surfaces . . . for instance, the sum of the areas of all plastered surfaces; the sum of the areas of all hardwood floors, etc.

In Column H, headed "Production per Hour," show estimated area that can be finished by average painter per hour. (CONSULT "ESTIMATED HOURLY PRODUCTION TABLE," Page 12, SECTION V.)

In Column I, headed "Total Hours," show figures obtained by dividing "Total Areas" by "Production per Hour" (Column G ÷ Column H).

In Column J, headed "Price per Hour," indicate average price per hour for labor.

In Column K, headed "Labor Cost," indicate the figures obtained by multiplying "Total Hours" by "Price per Hour" (Column I × Column J). See TABLE of WAGE SCALES, Page 13, SECTION V.

In Column L, headed "Material," indicate kind of material to be used.

In Column M, headed "Spreading Rate," show average coverage (in square feet) per gallon. CONSULT TABLE of SPREADING RATES, Pages 11 and 12, SECTION V.

In Column N, headed "Gallonage," indicate the figures obtained by dividing "Total Areas" by "Spreading Rate" (Column G ÷ Column M). This will indicate the number of gallons required.

In Column O, headed "Price per Gal.," show price of each product per gallon.

In Column P, headed "Material Cost," show the figures obtained by multiplying "Gallonage" by "Price per Gal." . . . (Column N × Column O).

In Column Q, headed "Complete Cost," show the sum of "Labor Cost" and "Material Cost" (Column K + Column P).

IMPORTANT: This should be considered as the COST PRICE . . . it is NOT THE SELLING PRICE of the job.

To this "Complete Cost" must be added Sales Expense, Overhead and Profit, all of which are discussed in detail on the following pages.

Suggestions for Figuring Prices for Exterior and Interior Finishing

In estimating the price for which interior or exterior painting can be done, the Master Painter must take into consideration five main factors:

1. Cost of materials.
2. Cost of labor.
3. Selling cost.
4. "Overhead" expense.
5. Profit.

Unless the painter provides for each of these factors in every estimate he figures, he faces the danger of a loss or he is forced to slight the workmanship and thus produce inferior results which are dangerous to his future progress. Too often the customer, inexperienced in the requirements of a good job, forces competitive conditions to the point where proper workmanship seems almost impossible. Master Painters can help correct this evil by studying their costs carefully and by explaining to their customers the necessity of figuring on a sound price basis to assure satisfactory results.

The following detailed suggestions should prove helpful in arriving at proper prices which will safeguard the customer against inferior results and at the same time provide legitimate profit for the painter.

Methods of Figuring COSTS of MATERIALS

The commonly accepted practice in figuring costs of materials, is to measure all surfaces the brush is to touch.

Actual measurements may be taken on repaint jobs or on buildings already erected, but frequently it is necessary to figure prices from the building plans.

When figuring from plans, it is important that the general and detailed specifications be read carefully and that the character and requirements of the job be thoroughly understood before starting to take off the measurements. The carpenter specifications should be studied to determine whether there is any woodwork or other surfaces not shown on the plans which might require painting. The character of the walls or woodwork may be such that the Master Painter finds it possible to suggest important changes in the finishing methods, so it is always well to study the plans in detail before starting to figure.

Since plans are generally drawn to ⅛-inch scale (⅛-inch to the foot), it is handy to use a scale-rule in taking measurements from the plans.

MEASURE with a scale-rule all surfaces to be painted, both inside and outside. Count all windows, doors, radiators, etc. Examine the specifications for wooden partitions, cupboards, or other features not indicated plainly on the plan drawings. If the painting specifications on which the bids are asked do not include all requirements, it is important to make this plain in the estimate submitted, so that no misunderstanding may arise.

"Lump sum" estimating is a dangerous practice and should be avoided. It encourages the customer to try to beat down the price; it is a temptation to the painter to cut the price, not knowing exactly what the details of the job demand. It is a guesswork system at best and although experienced painters have used it successfully, it does not instill the same confidence in the customer which the exact measured estimate does.

Measuring:

All surfaces to be painted must be measured.

Outside Brick Surfaces, Clapboarding, etc. Measure solid. Openings of less than 100 sq. ft. are not to be deducted. Windows, doors, etc., should be counted and charged for at an established price, each.

Cornices (Plain). Where ladders or scaffolding are required, measure one running foot as one square yard . . . 40 running feet, for instance, to be figured as 40 square yards.

Cornices (Dentiled or ornamental). Figure liberally. Multiply the length by 3 or 4 times the girth.

Staining Shingles. Measure solid. If work is unusually difficult to reach, allow for additional cost. Figure all built-up scaffolding separately.

Dipping Shingles. For estimated yardage multiply each square of shingles by 4. (A square of shingles is 100 sq. ft.)

Handrails, Balustrades, etc. Figure double the measured area for each side.

Lattice Work. Figure double the measured area for each side.

Inside Work. Count all doors, windows, etc., and charge an established price, each.

Walls and Ceilings. Measure solid, including openings. Deduct only for openings of 100 sq. ft. or more.

Baseboards, Picture Moldings, Chair Rails, Plate Rails, etc. Figure in running feet, at an established price per foot. For instance, a room 20′ x 15′ would have 70 running feet of baseboard, at the established rate per foot.

Dadoes and Friezes. Measure solid. If panelled, figure 2 or 3 times the width, according to the number of panels.

• ● •

Note: Whenever called upon to strip and clean walls of old wallpaper, the painter should avoid quoting a contract price if possible, since it is impossible to tell in advance how long it will take to strip a room that has more than one layer of old paper on its walls. A fair average for stripping time (where only one layer of paper is to be removed) is about 15 yards per hour. If there are several layers the work will require more time and the price must be figured accordingly. Refinishing of previously papered walls with Velumina Wallhide or Plastic Velumina should not be quoted until the condition of the walls can be determined after the old paper has been removed. Not until that time is it possible to judge the amount of work required to produce a first class job.

Short Cuts in Figuring Areas from Measurements

Roof Areas: Each part or plane of the roof may be taken off separately and the total area will be the sum of these parts. On a complicated, cut-up roof, this is a tedious job. Here is a short cut in figuring which can be used to advantage:

Figure the exact area of the overall dimensions of the building, taking the measurements to the outside of the walls, level with the wall plate where the rafters rest, and add as follows:

For ½-pitch, add 42%, or 142 on the rake to 100 on the level . . . in other words, for every 100 sq. ft. of the level area, add 42 sq. ft. for the rake. To check such figures, lay them out on paper, or compare actual figures from roof measurements. This proportion should prove correct always, for ½-pitch. For various slopes, the following proportions should be followed:

½-pitch	add 42% to level area
⅓-pitch	add 20% to level area
¼-pitch	add 12% to level area
⅜-pitch	add 25% to level area
⅝-pitch	add 60% to level area
¾-pitch	add 80% to level area

The first three pitches are those most commonly encountered. In the case of an odd pitch, the percentage may be figured by figuring the width of the sloping side, multiplied by two . . . for instance:

If the pitch is *⅕th*, to establish your answer in terms of percentage, take 100 as the span or total width at base. Take half of this, or 50, and square it, which equals 2500. The height of the gable on a ⅕-pitch roof 100 ft. wide is ⅕ of 100 or 20 ft. Square 20, which equals 400, and add it to 2500, giving 2900. Extract the square root of 2900, which is approximately 54. (The rules for extracting the square root of a number are available in any arithmetic text book.) Multiply 54 by 2 and the result is 108. Therefore, the area of a ⅕-pitch roof is 8% greater than the area figured as flat . . . in other words, to the flat area, which is the length multiplied by the span, add 8% for the area of a ⅕-pitch roof.

Areas of hip roofs may be figured similarly by making an exact scale drawing based on the hip dimensions, although for roof painting purposes it is usually close enough to figure hip roofs about the same as straight pitch roofs, adding a slight extra percentage to take care of the additional hip area. Usually it is possible to obtain the exact dimensions of the hip sides, and it is then a simple matter to figure the roof area by multiplying the hip sides by the length of roof and multiplying by 2 for both hip slopes of roof.

Examples: A building measuring 45 x 30 (entire size over cornice), measures 1350 sq. ft. of level area. A ½-pitch roof on this building would measure 1350 x 1.42 or 1918 sq. ft. A ⅓-pitch roof would measure 1350 x 1.20, or 1620 sq. ft. A ¼-pitch roof would measure 1350 x 1.12 or 1512 sq. ft. A ⅜-pitch roof would measure 1350 x 1.25 or 1687.50 sq. ft. A ⅝-pitch roof would measure 1350 x 1.60 or 2160 sq. ft. A ¾-pitch roof would measure 1350 x 1.80 or 2430 sq. ft.

Deductions for Flat Decks

Where flat decks occur, figure the area of each deck, add the required percentage and deduct this total from the total roof area.

Areas of Gable Ends

Figure the areas of gable ends as the areas of triangles . . . the total width at the base multiplied by ½ perpendicular height.

Areas of Spheres

In case large balls or spherical objects are to be finished with bronzing liquids or other costly finishes, it is important to know the exact area of the surface before attempting to quote prices. Multiply the square of the diameter of the sphere by 3.1416. For instance, spheres of the following diameters have surface areas as indicated:

Table of Spheres

Diam.	Approx. Surfaces (Sq. Units)	Diam.	Approx. Surfaces (Sq. Units)
1	3.2	9	254.5
2	12.6	10	314.2
3	28.3	11	380.2
4	50.3	12	452.4
5	78.6	15	707.0
6	113.1	20	1256.6
7	154.0	25	1963.5
8	201.0	30	2827.0
		40	5026.0

Area of Polygons

Multiply the base of one triangle of the polygon by half the height, and then multiply this area by the number of sides involved in the polygon. Towers frequently present this problem for figuring.

The Policy of Deducting for Glass or Other Openings

It is becoming more general practice to deduct for glass or other unpainted openings in figuring areas. Window and door openings are easily measured. Deduct the glass from the wood surface on large sash (be liberal in favor of the wood surface). The average door has about 6 sq. yds. of wood surface per side; the average window, about 2 sq. yds. per side. With this deduction method of figuring, it is customary to double the price on door and window work.

Tables of Interior Wall and Ceiling Areas

These tables provide a quick and unfailingly accurate means of determining the complete area of the 4 walls and ceiling of various sizes of rooms ranging in height from 7 to 12 feet. Regular use of this table will save time and avoid errors.

Example: To obtain the wall and ceiling area of a room 19 ft. long x 16 ft. wide x 8 ft. 6 in. high, turn to table headed 8′-6″ ceilings, follow down the column of figures at left until you come to 19, then follow across to the right until you come to the figure directly under 16 at the top of the table; this figure, at the intersection of columns 19 and 16, is 899, which is the correct area of all 4 walls and ceiling of this room. Then deduct for openings such as doors, windows, archways, etc.

Take a room 18′ x 15′ x 7′-6″ high. Consult the table headed 7′-6″ ceilings, follow down left hand column to 18, move across to the figure in the 15 column, and there is your answer, 765 sq. ft.

Simple and sure . . . eliminating a lot of tedious figuring.

TOTAL AREA—4 Walls and Ceiling

IN SQUARE FEET

(See Bottom of Page 5 for Directions for Use of These Tables)

FOR ROOMS WITH CEILINGS 7 FEET HIGH

	3′	4′	5′	6′	7′	8′	9′	10′	11′	12′	13′	14′	15′	16′	17′	18′	19′	20′	21′	22′
3′	93	110	127	144	161	178	195	212	229	246	263	280	297	314	331	348	365	382	399	416
4′	110	128	146	164	182	200	218	236	254	272	290	308	326	344	362	380	398	416	434	452
5′	127	146	165	184	203	222	241	260	279	298	317	336	355	374	393	412	431	450	469	488
6′	144	164	184	204	224	244	264	284	304	324	344	364	384	404	424	444	464	484	504	524
7′	161	182	203	224	245	266	287	308	329	350	371	392	413	434	455	476	497	518	539	560
8′	178	200	222	244	266	288	310	332	354	376	398	420	442	464	486	508	530	552	574	596
9′	195	218	241	264	287	310	333	356	379	402	425	448	471	494	517	540	563	586	609	632
10′	212	236	260	284	308	332	356	380	404	428	452	476	500	524	548	572	596	620	644	668
11′	229	254	279	304	329	354	379	404	429	454	479	504	529	554	579	604	629	654	679	704
12′	246	272	298	324	350	376	402	428	454	480	506	532	558	584	610	636	662	688	714	740
13′	263	290	317	344	371	398	425	452	479	506	533	560	587	614	641	668	695	722	749	776
14′	280	308	336	364	392	420	448	476	504	532	560	588	616	644	672	700	728	756	784	812
15′	297	326	355	384	413	442	471	500	529	558	587	616	645	674	703	732	761	790	819	848
16′	314	344	374	404	434	464	494	524	554	584	614	644	674	704	734	764	794	824	854	884
17′	331	362	393	424	455	486	517	548	579	610	641	672	703	734	765	796	827	858	889	920
18′	348	380	412	444	476	508	540	572	604	636	668	700	732	764	796	828	860	892	924	956
19′	365	398	431	464	497	530	563	596	629	662	695	728	761	794	827	860	893	926	959	992
20′	382	416	450	484	518	552	586	620	654	688	722	756	790	824	858	892	926	960	994	1028
21′	399	434	469	504	539	574	609	644	679	714	749	784	819	854	889	924	959	994	1029	1064
22′	416	452	488	524	560	596	632	668	704	740	776	812	848	884	920	956	992	1028	1064	1100
23′	433	470	507	544	581	618	655	692	729	766	803	840	877	914	951	988	1025	1062	1099	1136
24′	450	488	526	564	602	640	678	716	754	792	830	868	906	944	982	1020	1058	1096	1134	1172

FOR ROOMS WITH CEILINGS 7 FEET 6 INCHES HIGH

	3′	4′	5′	6′	7′	8′	9′	10′	11′	12′	13′	14′	15′	16′	17′	18′	19′	20′	21′	22′
3′	99	117	135	153	171	189	207	225	243	261	279	297	315	333	351	369	387	405	423	441
4′	117	136	155	174	193	212	231	250	269	288	307	326	345	364	383	402	421	440	459	478
5′	135	155	175	195	215	235	255	275	295	315	335	355	375	395	415	435	455	475	495	515
6′	153	174	195	216	237	258	279	300	321	342	363	384	405	426	447	468	489	510	531	552
7′	171	193	215	237	259	281	303	325	347	369	391	413	435	457	479	501	523	545	567	589
8′	189	212	235	258	281	304	327	350	373	396	419	442	465	488	511	534	557	580	603	626
9′	207	231	255	279	303	327	351	375	399	423	447	471	495	519	543	567	591	615	639	663
10′	225	250	275	300	325	350	375	400	425	450	475	500	525	550	575	600	625	650	675	700
11′	243	269	295	321	347	373	399	425	451	477	503	529	555	581	607	633	659	685	711	737
12′	261	288	315	342	369	396	423	450	477	504	531	558	585	612	639	666	693	720	747	774
13′	279	307	335	363	391	419	447	475	503	531	559	587	615	643	671	699	727	755	783	811
14′	297	326	355	384	413	442	471	500	529	558	587	616	645	674	703	732	761	790	819	848
15′	315	345	375	405	435	465	495	525	555	585	615	645	675	705	735	765	795	825	855	885
16′	333	364	395	426	457	488	519	550	581	612	643	674	705	736	767	798	829	860	891	922
17′	351	383	415	447	479	511	543	575	607	639	671	703	735	767	799	831	863	895	927	959
18′	369	402	435	468	501	534	567	600	633	666	699	732	765	798	831	864	897	930	963	996
19′	387	421	455	489	523	557	591	625	659	693	727	761	795	829	863	897	931	965	999	1033
20′	405	440	475	510	545	580	615	650	685	720	755	790	825	860	895	930	965	1000	1035	1070
21′	423	459	495	531	567	603	639	675	711	747	783	819	855	891	927	963	999	1035	1071	1107
22′	441	478	515	552	589	626	663	700	737	774	811	848	885	922	959	996	1033	1070	1107	1144
23′	459	497	535	573	611	649	687	725	763	801	839	877	915	953	991	1029	1067	1105	1143	1181
24′	477	516	555	594	633	672	711	750	789	828	867	906	945	984	1023	1062	1101	1140	1179	1218

(Note: Deduct for openings . . . doors, windows, archways, etc.)

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TOTAL AREA—4 Walls and Ceiling

IN SQUARE FEET

(See Bottom of Page 5 for Directions for Use of These Tables)

FOR ROOMS WITH CEILINGS 8 FEET HIGH

	3′	4′	5′	6′	7′	8′	9′	10′	11′	12′	13′	14′	15′	16′	17′	18′	19′	20′	21′	22′
3′	105	124	143	162	181	200	219	238	257	276	295	314	333	352	371	390	409	428	447	466
4′	124	144	164	184	204	224	244	264	284	304	324	344	364	384	404	424	444	464	484	504
5′	143	164	185	206	227	248	269	290	311	332	353	374	395	416	437	458	479	500	521	542
6′	162	184	206	228	250	272	294	316	338	360	382	404	426	448	470	492	514	536	558	580
7′	181	204	227	250	273	296	319	342	365	388	411	434	457	480	503	526	549	572	595	618
8′	200	224	248	272	296	320	344	368	392	416	440	464	488	512	536	560	584	608	632	656
9′	219	244	269	294	319	344	369	394	419	444	469	494	519	544	569	594	619	644	669	694
10′	238	264	290	316	342	368	394	420	446	472	498	524	550	576	602	628	654	680	706	732
11′	257	284	311	338	365	392	419	446	473	500	527	554	581	608	635	662	689	716	743	770
12′	276	304	332	360	388	416	444	472	500	528	556	584	612	640	668	696	724	752	780	808
13′	295	324	353	382	411	440	469	498	527	556	585	614	643	672	701	730	759	788	817	846
14′	314	344	374	404	434	464	494	524	554	584	614	644	674	704	734	764	794	824	854	884
15′	333	364	395	426	457	488	519	550	581	612	643	674	705	736	767	798	829	860	891	922
16′	352	384	416	448	480	512	544	576	608	640	672	704	736	768	800	832	864	896	928	960
17′	371	404	437	470	503	536	569	602	635	668	701	734	767	800	833	866	899	932	965	998
18′	390	424	458	492	526	560	594	628	662	696	730	764	798	832	866	900	934	968	1002	1036
19′	409	444	479	514	549	584	619	654	689	724	759	794	829	864	899	934	969	1004	1039	1074
20′	428	464	500	536	572	608	644	680	716	752	788	824	860	896	932	968	1004	1040	1076	1112
21′	447	484	521	558	595	632	669	706	743	780	817	854	891	928	965	1002	1039	1076	1113	1150
22′	466	504	542	580	618	656	694	732	770	808	846	884	922	960	998	1036	1074	1112	1150	1188
23′	485	524	563	602	641	680	719	758	797	836	875	914	953	992	1031	1070	1109	1148	1187	1226
24′	504	544	584	624	664	704	744	784	824	864	904	944	984	1024	1064	1104	1144	1184	1224	1264

FOR ROOMS WITH CEILINGS 8 FEET 6 INCHES HIGH

	3′	4′	5′	6′	7′	8′	9′	10′	11′	12′	13′	14′	15′	16′	17′	18′	19′	20′	21′	22′
3′	111	131	151	171	191	211	231	251	271	291	311	331	351	371	391	411	431	451	471	491
4′	131	152	173	194	215	236	257	278	299	320	341	362	383	404	425	446	467	488	509	530
5′	151	173	195	217	239	261	283	305	327	349	371	393	415	437	459	481	503	525	547	569
6′	171	194	217	240	263	286	309	332	355	378	401	424	447	470	493	516	539	562	585	608
7′	191	215	239	263	287	311	335	359	383	407	431	455	479	503	527	551	575	599	623	647
8′	211	236	261	286	311	336	361	386	411	436	461	486	511	536	561	586	611	636	661	686
9′	231	257	283	309	335	361	387	413	439	465	491	517	543	569	595	621	647	673	699	725
10′	251	278	305	332	359	386	413	440	467	494	521	548	575	602	629	656	683	710	737	764
11′	271	299	327	355	383	411	439	467	495	523	551	579	607	635	663	691	719	747	775	803
12′	291	320	349	378	407	436	465	494	523	552	581	610	639	668	697	726	755	784	813	842
13′	311	341	371	401	431	461	491	521	551	581	611	641	671	701	731	761	791	821	851	881
14′	331	362	393	424	455	486	517	548	579	610	641	672	703	734	765	796	827	858	889	920
15′	351	383	415	447	479	511	543	575	607	639	671	703	735	767	799	831	863	895	927	959
16′	371	404	437	470	503	536	569	602	635	668	701	734	767	800	833	866	899	932	965	998
17′	391	425	459	493	527	561	595	629	663	697	731	765	799	833	867	901	935	969	1003	1037
18′	411	446	481	516	551	586	621	656	691	726	761	796	831	866	901	936	971	1006	1041	1076
19′	431	467	503	539	575	611	647	683	719	755	791	827	863	899	935	971	1007	1043	1079	1115
20′	451	488	525	562	599	636	673	710	747	784	821	858	895	932	969	1006	1043	1080	1117	1154
21′	471	509	547	585	623	661	699	737	775	813	851	889	927	965	1003	1041	1079	1117	1155	1193
22′	491	530	569	608	647	686	725	764	803	842	881	920	959	998	1037	1076	1115	1154	1193	1232
23′	511	551	591	631	671	711	751	791	831	871	911	951	991	1031	1071	1111	1151	1191	1231	1271
24′	531	572	613	654	695	736	777	818	859	900	941	982	1023	1064	1105	1146	1187	1228	1269	1310

(Note: Deduct for openings . . . doors, windows, archways, etc.)

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TOTAL AREA—4 Walls and Ceiling

IN SQUARE FEET

(See Bottom of Page 5 for Directions for Use of These Tables)

FOR ROOMS WITH CEILINGS 9 FEET HIGH

	3′	4′	5′	6′	7′	8′	9′	10′	11′	12′	13′	14′	15′	16′	17′	18′	19′	20′	21′	22′
3′	117	138	159	180	201	222	243	264	285	306	327	348	369	390	411	432	453	474	495	516
4′	138	160	182	204	226	248	270	292	314	336	358	380	402	424	446	468	490	512	534	556
5′	159	182	205	228	251	274	297	320	343	366	389	412	435	458	481	504	527	550	573	596
6′	180	204	228	252	276	300	324	348	372	396	420	444	468	492	516	540	564	588	612	636
7′	201	226	251	276	301	326	351	376	401	426	451	476	501	526	551	576	601	626	651	676
8′	222	248	274	300	326	352	378	404	430	456	482	508	534	560	586	612	638	664	690	716
9′	243	270	297	324	351	378	405	432	459	486	513	540	567	594	621	648	675	702	729	756
10′	264	292	320	348	376	404	432	460	488	516	544	572	600	628	656	684	712	740	768	796
11′	285	314	343	372	401	430	459	488	517	546	575	604	633	662	691	720	749	778	807	836
12′	306	336	366	396	426	456	486	516	546	576	606	636	666	696	726	756	786	816	846	876
13′	327	358	389	420	451	482	513	544	575	606	637	668	699	730	761	792	823	854	885	916
14′	348	380	412	444	476	508	540	572	604	636	668	700	732	764	796	828	860	892	924	956
15′	369	402	435	468	501	534	567	600	633	666	699	732	765	798	831	864	897	930	963	996
16′	390	424	458	492	526	560	594	628	662	696	730	764	798	832	866	900	934	968	1002	1036
17′	411	446	481	516	551	586	621	656	691	726	761	796	831	866	901	936	971	1006	1041	1076
18′	432	468	504	540	576	612	648	684	720	756	792	828	864	900	936	972	1008	1044	1080	1116
19′	453	490	527	564	601	638	675	712	749	786	823	860	897	934	971	1008	1045	1082	1119	1156
20′	474	512	550	588	626	664	702	740	778	816	854	892	930	968	1006	1044	1082	1120	1158	1196
21′	495	534	573	612	651	690	729	768	807	846	885	924	963	1002	1041	1080	1119	1158	1197	1236
22′	516	556	596	636	676	716	756	796	836	876	916	956	996	1036	1076	1116	1156	1196	1236	1276
23′	537	578	619	660	701	742	783	824	865	906	947	988	1029	1070	1111	1152	1193	1234	1275	1316
24′	558	600	642	684	726	768	810	852	894	936	978	1020	1062	1104	1146	1188	1230	1272	1314	1356

FOR ROOMS WITH CEILINGS 9 FEET 6 INCHES HIGH

	3′	4′	5′	6′	7′	8′	9′	10′	11′	12′	13′	14′	15′	16′	17′	18′	19′	20′	21′	22′
3′	123	145	167	189	211	233	255	277	299	321	343	365	387	409	431	453	475	497	519	541
4′	145	168	191	214	237	260	283	306	329	352	375	398	421	444	467	490	513	536	559	582
5′	167	191	215	239	263	287	311	335	359	383	407	431	455	479	503	527	551	575	599	623
6′	189	214	239	264	289	314	339	364	389	414	439	464	489	514	539	564	589	614	639	664
7′	211	237	263	289	315	341	367	393	419	445	471	497	523	549	575	601	627	653	679	705
8′	233	260	287	314	341	368	395	422	449	476	503	530	557	584	611	638	665	692	719	746
9′	255	283	311	339	367	395	423	451	479	507	535	563	591	619	647	675	703	731	759	787
10′	277	306	335	364	393	422	451	480	509	538	567	596	625	654	683	712	741	770	799	828
11′	299	329	359	389	419	449	479	509	539	569	599	629	659	689	719	749	779	809	839	869
12′	321	352	383	414	445	476	507	538	569	600	631	662	693	724	755	786	817	848	879	910
13′	343	375	407	439	471	503	535	567	599	631	663	695	727	759	791	823	855	887	919	951
14′	365	398	431	464	497	530	563	596	629	662	695	728	761	794	827	860	893	926	959	992
15′	387	421	455	489	523	557	591	625	659	693	727	761	795	829	863	897	931	965	999	1033
16′	409	444	479	514	549	584	619	654	689	724	759	794	829	864	899	934	969	1004	1039	1074
17′	431	467	503	539	575	611	647	683	719	755	791	827	863	899	935	971	1007	1043	1079	1115
18′	453	490	527	564	601	638	675	712	749	786	823	860	897	934	971	1008	1045	1082	1119	1156
19′	475	513	551	589	627	665	703	741	779	817	855	893	931	969	1007	1045	1083	1121	1159	1197
20′	497	536	575	614	653	692	731	770	809	848	887	926	965	1004	1043	1082	1121	1160	1199	1238
21′	519	559	599	639	679	719	759	799	839	879	919	959	999	1039	1079	1119	1159	1199	1239	1279
22′	541	582	623	664	705	746	787	828	869	910	951	992	1033	1074	1115	1156	1197	1238	1279	1320
23′	563	605	647	689	731	773	815	857	899	941	983	1025	1067	1109	1151	1193	1235	1277	1319	1361
24′	585	628	671	714	757	800	843	886	929	972	1015	1058	1101	1144	1187	1230	1273	1316	1359	1402

(Note: Deduct for openings . . . doors, windows, archways, etc.)

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TOTAL AREA—4 Walls and Ceiling

IN SQUARE FEET

(See Bottom of Page 5 for Directions for Use of These Tables)

FOR ROOMS WITH CEILINGS 10 FEET HIGH

	3′	4′	5′	6′	7′	8′	9′	10′	11′	12′	13′	14′	15′	16′	17′	18′	19′	20′	21′	22′
3′	129	152	175	198	221	244	267	290	313	336	359	382	405	428	451	474	497	520	543	566
4′	152	176	200	224	248	272	296	320	344	368	392	416	440	464	488	512	536	560	584	608
5′	175	200	225	250	275	300	325	350	375	400	425	450	475	500	525	550	575	600	625	650
6′	198	224	250	276	302	328	354	380	406	432	458	484	510	536	562	588	614	640	666	692
7′	221	248	275	302	329	356	383	410	437	464	491	518	545	572	599	626	653	680	707	734
8′	244	272	300	328	356	384	412	440	468	496	524	552	580	608	636	664	692	720	748	776
9′	267	296	325	354	383	412	441	470	499	528	557	586	615	644	673	702	731	760	789	818
10′	290	320	350	380	410	440	470	500	530	560	590	620	650	680	710	740	770	800	830	860
11′	313	344	375	406	437	468	499	530	561	592	623	654	685	716	747	778	809	840	871	902
12′	336	368	400	432	464	496	528	560	592	624	656	688	720	752	784	816	848	880	912	944
13′	359	392	425	458	491	524	557	590	623	656	689	722	755	788	821	854	887	920	953	986
14′	382	416	450	484	518	552	586	620	654	688	722	756	790	824	858	892	926	960	994	1028
15′	405	440	475	510	545	580	615	650	685	720	755	790	825	860	895	930	965	1000	1035	1070
16′	428	464	500	536	572	608	644	680	716	752	788	824	860	896	932	968	1004	1040	1076	1112
17′	451	488	525	562	599	636	673	710	747	784	821	858	895	932	969	1006	1043	1080	1117	1154
18′	474	512	550	588	626	664	702	740	778	816	854	892	930	968	1006	1044	1082	1120	1158	1196
19′	497	536	575	614	653	692	731	770	809	848	887	926	965	1004	1043	1082	1121	1160	1199	1238
20′	520	560	600	640	680	720	760	800	840	880	920	960	1000	1040	1080	1120	1160	1200	1240	1280
21′	543	584	625	666	707	748	789	830	871	912	953	994	1035	1076	1117	1158	1199	1240	1281	1322
22′	566	608	650	692	734	776	818	860	902	944	986	1028	1070	1112	1154	1196	1238	1280	1322	1364
23′	589	632	675	718	761	804	847	890	933	976	1019	1062	1105	1148	1191	1234	1277	1320	1363	1406
24′	612	656	700	744	788	832	876	920	964	1008	1052	1096	1140	1184	1228	1272	1316	1360	1404	1448

FOR ROOMS WITH CEILINGS 10 FEET 6 INCHES HIGH

	3′	4′	5′	6′	7′	8′	9′	10′	11′	12′	13′	14′	15′	16′	17′	18′	19′	20′	21′	22′
3′	135	159	183	207	231	255	279	303	327	351	375	399	423	447	471	495	519	543	567	591
4′	159	184	209	234	259	284	309	334	359	384	409	434	459	484	509	534	559	584	609	634
5′	183	209	235	261	287	313	339	365	391	417	443	469	495	521	547	573	599	625	651	677
6′	207	234	261	288	315	342	369	396	423	450	477	504	531	558	585	612	639	666	693	720
7′	231	259	287	315	343	371	399	427	455	483	511	539	567	595	623	651	679	707	735	763
8′	255	284	313	342	371	400	429	458	487	516	545	574	603	632	661	690	719	748	777	806
9′	279	309	339	369	399	429	459	489	519	549	579	609	639	669	699	729	759	789	819	849
10′	303	334	365	396	427	458	489	520	551	582	613	644	675	706	737	768	799	830	861	892
11′	327	359	391	423	455	487	519	551	583	615	647	679	711	743	775	807	839	871	903	935
12′	351	384	417	450	483	516	549	582	615	648	681	714	747	780	813	846	879	912	945	978
13′	375	409	443	477	511	545	579	613	647	681	715	749	783	817	851	885	919	953	987	1021
14′	399	434	469	504	539	574	609	644	679	714	749	784	819	854	889	924	959	994	1029	1064
15′	423	459	495	531	567	603	639	675	711	747	783	819	855	891	927	963	999	1035	1071	1107
16′	447	484	521	558	595	632	669	706	743	780	817	854	891	928	965	1002	1039	1076	1113	1150
17′	471	509	547	585	623	661	699	737	775	813	851	889	927	965	1003	1041	1079	1117	1155	1193
18′	495	534	573	612	651	690	729	768	807	846	885	924	963	1002	1041	1080	1119	1158	1197	1236
19′	519	559	599	639	679	719	759	799	839	879	919	959	999	1039	1079	1119	1159	1199	1239	1279
20′	543	584	625	666	707	748	789	830	871	912	953	994	1035	1076	1117	1158	1199	1240	1281	1322
21′	567	609	651	693	735	777	819	861	903	945	987	1029	1071	1113	1155	1197	1239	1281	1323	1365
22′	591	634	677	720	763	806	849	892	935	978	1021	1064	1107	1150	1193	1236	1279	1322	1365	1408
23′	615	659	703	747	791	835	879	923	967	1011	1055	1099	1143	1187	1231	1275	1319	1363	1407	1451
24′	639	684	729	774	819	864	909	954	999	1044	1089	1134	1179	1224	1269	1314	1359	1404	1449	1494

(Note: Deduct for openings . . . doors, windows, archways, etc.)

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TOTAL AREA—4 Walls and Ceiling

IN SQUARE FEET

(See Bottom of Page 5 for Directions for Use of These Tables)

FOR ROOMS WITH CEILINGS 11 FEET HIGH

	3′	4′	5′	6′	7′	8′	9′	10′	11′	12′	13′	14′	15′	16′	17′	18′	19′	20′	21′	22′
3′	141	166	191	216	241	266	291	316	341	366	391	416	441	466	491	516	541	566	591	616
4′	166	192	218	244	270	296	322	348	374	400	426	452	478	504	530	556	582	608	634	660
5′	191	218	245	272	299	326	353	380	407	434	461	488	515	542	569	596	623	650	677	704
6′	216	244	272	300	328	356	384	412	440	468	496	524	552	580	608	636	664	692	720	748
7′	241	270	299	328	357	386	415	444	473	502	531	560	589	618	647	676	705	734	763	792
8′	266	296	326	356	386	416	446	476	506	536	566	596	626	656	686	716	746	776	806	836
9′	291	322	353	384	415	446	477	508	539	570	601	632	663	694	725	756	787	818	849	880
10′	316	348	380	412	444	476	508	540	572	604	636	668	700	732	764	796	828	860	892	924
11′	341	374	407	440	473	506	539	572	605	638	671	704	737	770	803	836	869	902	935	968
12′	366	400	434	468	502	536	570	604	638	672	706	740	774	808	842	876	910	944	978	1012
13′	391	426	461	496	531	566	601	636	671	706	741	776	811	846	881	916	951	986	1021	1056
14′	416	452	488	524	560	596	632	668	704	740	776	812	848	884	920	956	992	1028	1064	1100
15′	441	478	515	552	589	626	663	700	737	774	811	848	885	922	959	996	1033	1070	1107	1144
16′	466	504	542	580	618	656	694	732	770	808	846	884	922	960	998	1036	1074	1112	1150	1188
17′	491	530	569	608	647	686	725	764	803	842	881	920	959	998	1037	1076	1115	1154	1193	1232
18′	516	556	596	636	676	716	756	796	836	876	916	956	996	1036	1076	1116	1156	1196	1236	1276
19′	541	582	623	664	705	746	787	828	869	910	951	992	1033	1074	1115	1156	1197	1238	1279	1320
20′	566	608	650	692	734	776	818	860	902	944	986	1028	1070	1112	1154	1196	1238	1280	1322	1364
21′	591	634	677	720	763	806	849	892	935	978	1021	1064	1107	1150	1193	1236	1279	1322	1365	1408
22′	616	660	704	748	792	836	880	924	968	1012	1056	1100	1144	1188	1232	1276	1320	1364	1408	1452
23′	641	686	731	776	821	866	911	956	1001	1046	1091	1136	1181	1226	1271	1316	1361	1406	1451	1496
24′	666	712	758	804	850	896	942	988	1034	1080	1126	1172	1218	1264	1310	1356	1402	1448	1494	1540

FOR ROOMS WITH CEILINGS 12 FEET HIGH

	3′	4′	5′	6′	7′	8′	9′	10′	11′	12′	13′	14′	15′	16′	17′	18′	19′	20′	21′	22′
3′	153	180	207	234	261	288	315	342	369	396	423	450	477	504	531	558	585	612	639	666
4′	180	208	236	264	292	320	348	376	404	432	460	488	516	544	572	600	628	656	684	712
5′	207	236	265	294	323	352	381	410	439	468	497	526	555	584	613	642	671	700	729	758
6′	234	264	294	324	354	384	414	444	474	504	534	564	594	624	654	684	714	744	774	804
7′	261	292	323	354	385	416	447	478	509	540	571	602	633	664	695	726	757	788	819	850
8′	288	320	352	384	416	448	480	512	544	576	608	640	672	704	736	768	800	832	864	896
9′	315	348	381	414	447	480	513	546	579	612	645	678	711	744	777	810	843	876	909	942
10′	342	376	410	444	478	512	546	580	614	648	682	716	750	784	818	852	886	920	954	988
11′	369	404	439	474	509	544	579	614	649	684	719	754	789	824	859	894	929	964	999	1034
12′	396	432	468	504	540	576	612	648	684	720	756	792	828	864	900	936	972	1008	1044	1080
13′	423	460	497	534	571	608	645	682	719	756	793	830	867	904	941	978	1015	1052	1089	1126
14′	450	488	526	564	602	640	678	716	754	792	830	868	906	944	982	1020	1058	1096	1134	1172
15′	477	516	555	594	633	672	711	750	789	828	867	906	945	984	1023	1062	1101	1140	1179	1218
16′	504	544	584	624	664	704	744	784	824	864	904	944	984	1024	1064	1104	1144	1184	1224	1264
17′	531	572	613	654	695	736	777	818	859	900	941	982	1023	1064	1105	1146	1187	1228	1269	1310
18′	558	600	642	684	726	768	810	852	894	936	978	1020	1062	1104	1146	1188	1230	1272	1314	1356
19′	585	628	671	714	757	800	843	886	929	972	1015	1058	1101	1144	1187	1230	1273	1316	1359	1402
20′	612	656	700	744	788	832	876	920	964	1008	1052	1096	1140	1184	1228	1272	1316	1360	1404	1448
21′	639	684	729	774	819	864	909	954	999	1044	1089	1134	1179	1224	1269	1314	1359	1404	1449	1494
22′	666	712	758	804	850	896	942	988	1034	1080	1126	1172	1218	1264	1310	1356	1402	1448	1494	1540
23′	693	740	787	834	881	928	975	1022	1069	1116	1163	1210	1257	1304	1351	1398	1445	1492	1539	1586
24′	720	768	816	864	912	960	1008	1056	1104	1152	1200	1248	1296	1344	1392	1440	1488	1536	1584	1632

(Note: Deduct for openings . . . doors, windows, archways, etc.)

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Approximate Spreading Rates

Patton's Sun-Proof Paint: 360 sq. ft. per gal.—2 coats.

Plasco Ready Mixed Paint: 300 sq. ft. per gal.—2 coats.

Snolite: (15 gals., properly reduced, equal to 500 lbs. white lead.)

Pittsburgh Barn and Roof Paint: 200 to 250 sq. ft. per gal.—2 coats, on rough lumber. Correspondingly higher Spreading Rate on well dressed lumber.

Tuscar Barn and Roof Paint: 200 sq. ft. per gal.—2 coats, on rough lumber.

Toron Shingle Stain: Dipping shingles ⅔ length, 400 shingles per gal. Dipping and brushing or spraying, one coat—⅔ length—330 shingles per gal.

Brushing (on roof), 2 coats, 60 to 70 sq. ft. per gal.

Greenona: When properly reduced, 325 to 400 sq. ft. per gal.—2 coats.

Cementhide: 150 to 300 sq. ft. per gal., 2 coats, depending on whether surface is rough and absorbent, or smooth and non-absorbent.

Florhide Enamel: 250 to 300 sq. ft. per gal.—2 coats.

Ironhide:

- Inhibitive Red or Brown: 600 sq. ft. per gal.—1 coat.
- Black or Green: 600 to 800 sq. ft. per gal.—1 coat.

Liquid Graphite: 300 to 400 sq. ft. per gal.—2 coats.

Plasco Liquid Graphite: 250 to 300 sq. ft. per gal.—2 coats.

Wallhide *First Coater or Finish Coat: Stipple White.* (Depends on character of surface . . . whether rough or smooth, porous or imporous, green or well cured, etc. The experienced painter must judge the condition of the surface before estimating the spreading rate.)

Plastic Velumina: (Depends on thickness and character of Plastic work.)

Banzai Enamel: Approximately 500 to 700 sq. ft. per gal. (Depends on the character and condition of the surface and the thickness of the film desired.)

Sun-Glo Finish: Approximately 600 to 800 sq. ft. per gal. (Depends on the character and condition of the surface and the thickness of the film desired.)

Alba-Lux:

- NEW WORK—1st Coat Flat, 300 to 500 sq. ft. per gal.—1 coat.
  2nd Coat Gloss, 600 to 800 sq. ft. per gal.—1 coat.
- OLD WORK—1st Coat Flat, 450 to 600 sq. ft. per gal.—1 coat.
  2nd Coat Gloss, 600 to 800 sq. ft. per gal.—1 coat.

Kalkomo Wall Finish: 300 to 450 sq. ft. per 5-lb. package.

Patton's Mill White: 300 sq. ft. per 5 lbs.

Waterspar Line:

- Transparent Waterspar Varnish
- No. 200 Waterspar Quick-Drying Exterior Varnish
- No. 100 Waterspar Quick-Drying Interior Varnish
- Waterspar Quick-Drying Colored Varnish
- Waterspar Quick-Drying Enamel

500 to 600 sq. ft. per gal.—2 coats, depending on character and condition of surface and thickness of film desired.

Waterspar Lacquer: 200 sq. ft. per gal.—2 coats, depending on conditions.

Pitcairn Aged Varnishes:

- Mast Spar
- Deck Spar
- Finishing Spar
- Master Painters' Spar
- Cabinet Rubbing and Polishing Spar
- Floor Spar
- Utility Spar
- Flat Finish
- Church Pew and Seat Varnish
- Batavia Damar Varnish

500 to 600 sq. ft. per gal.—2 coats, depending on character of surface and thickness of film desired.

Approximate Spreading Rates (Continued)

Pitcairn Products (Continued)

Bronzing Liquid: 1 gal. sufficient for mixing 3 lbs. of gold powder or 2 lbs. of aluminum powder.

Aluminum Paint: 600 to 900 sq. ft. per gal.—1 coat.

Wood Stains: 1,000 sq. ft. per gal.

Shellac: 600 sq. ft. per gal.

Lavax Architectural Finish: 500 to 600 sq. ft. per gal.—2 coats.

Plasco Varnish and Enamel Products: 500 to 600 sq. ft. per gallon—2 coats.

Methods of Figuring COSTS of LABOR

The average labor cost on paint jobs is generally recognized as ⅔ to ¾ of the entire cost. In 50 cities, average figures obtained from 300 painters and dealers, indicated labor cost averaging about 75%.

This, of course, must be determined accurately by each individual painter as a basis for figuring his own costs of labor.

These figures will vary, depending on the experience and ability of various workmen, and are to be considered as approximate rather than exact. Each Master Painter will want to adjust these figures one way or the other on the strength of his own experience and available records.

Approximate Number of Square Feet an Average Man Can Paint per Hour

Note: An average has been taken on each of many classes of work. Two-coat work (or work calling for two or more coats) has been taken as a guide. For one-coat work, figure about 25% less productive yards per hour.

OUTSIDE WORK—1 MAN—1 HOUR

	Average Per Hour
Roof	72 sq. ft.
Figured solid	
Cornice (plain)	54 sq. ft.
Cornice (with brackets)	36 sq. ft.
Windows (plain, 2 lights)	54 sq. ft.
*Figured 2 ft. extra each way	
Windows (6 lights)	27 sq. ft.
*Figured 2 ft. extra each way	
Siding	108 sq. ft.
Figured solid	
Spindles	27 sq. ft.
*Figured solid, 2 sides	
Storm Sash (black)	108 sq. ft.
*Figured solid, 2 sides	
Screens (black)	108 sq. ft.
*Figured solid, 2 sides	
Tin Decks	90 sq. ft.
Figured solid	
Average Exterior	72 sq. ft.
Figured solid	

*If windows measure 3 x 6 ft., the addition of 2 ft. extra each way would mean that windows would be figured as a surface 5 x 8 ft. "Solid, 2 sides" means the total square feet of both sides.

INSIDE WORK—1 MAN—1 HOUR

	Average Per Hour
Doors and Frames (plain, 6 panel)	54 sq. ft.
Figured 2 ft. extra on width—1 ft. extra on height	
Doors and Frames (French)	27 to 36 sq. ft.
Figured 2 ft. extra on width—1 ft. extra on height	
Windows and Frames (2 light)	54 sq. ft.
Figured 2 ft. extra each way	
Windows and Frames (6 light)	27 to 36 sq. ft.
Figured 2 ft. extra each way	
Base	72 sq. ft.
Figured 1 running ft. as 1 sq. ft.	
Picture Molding	72 sq. ft.
Figured 2 running ft. as 1 sq. ft.	
Floors (new)	117 sq. ft.
Floors (old)	72 sq. ft.
Wainscot	36 to 54 sq. ft.
Enameling	40 sq. ft.
Staining	30 sq. ft.
Rubbing Down	40 sq. ft.
Paste Filling:	
Fancy Work	25 sq. ft.
Plain Work	64 sq. ft.
Liquid Filling:	
Fancy Work	45 to 55 sq. ft.
Plain Work	100 to 125 sq. ft.
Walls and Ceiling—Deduct for openings:	
Plaster (smooth)	108 to 135 sq. ft.
Plaster (sand finish)	81 to 108 sq. ft.
Calcimine (smooth finish)	135 to 162 sq. ft.
Calcimine (sand finish)	108 to 135 sq. ft.
Sizing (smooth finish)	162 to 180 sq. ft.
Sizing (sand finish)	135 to 162 sq. ft.
Washing (smooth finish)	135 to 162 sq. ft.
Washing (sand finish)	54 to 63 sq. ft.

TO ESTIMATE TIME REQUIRED: Divide total area in square feet to be painted, by the square feet per hour, taking into consideration whether one or two-coat work is required. Estimate and add time required for mixing paint, handling scaffolding and other miscellaneous work.

WAGE TABLES

In using this table for computing wages at prices other than those ending in 0, merely add the wage rates from 1 cent to 9 cents for the desired amount.

For instance, if the wage scale is 63 cents per hour, and you want the figure for 17 hours, take the sum of the rates for 17 hours at 60 cents and at 3 cents, the correct wage being $10.71 (the sum of $10.20, which is the 60 cent rate, plus 51 cents, which is the 3 cent rate for 17 hours).

Or if the wage scale is 78 cents an hour and a man has worked 43 hours, take the sum of the rates for 43 hours at 70 cents and at 8 cents, the correct wage being $30.10 + $3.44, or $33.54.

Rate	.01	.02	.03	.04	.05	.06	.07	.08	.09	.40	.50	.60	.70	.80	.90	1.00	1.10	1.20	1.30	1.40	1.50
Hours	Am't	Am't	Am't	Am't	Am't	Am't	Am't	Am't	Am't	Am't	Am't	Am't	Am't	Am't	Am't	Am't	Am't	Am't	Am't	Am't	Am't
2	.02	.04	.06	.08	.10	.12	.14	.16	.18	.80	1.00	1.20	1.40	1.60	1.80	2.00	2.20	2.40	2.60	2.80	3.00
3	.03	.06	.09	.12	.15	.18	.21	.24	.27	1.20	1.50	1.80	2.10	2.40	2.70	3.00	3.30	3.60	3.90	4.20	4.50
4	.04	.08	.12	.16	.20	.24	.28	.32	.36	1.60	2.00	2.40	2.80	3.20	3.60	4.00	4.40	4.80	5.20	5.60	6.00
5	.05	.10	.15	.20	.25	.30	.35	.40	.45	2.00	2.50	3.00	3.50	4.00	4.50	5.00	5.50	6.00	6.50	7.00	7.50
6	.06	.12	.18	.24	.30	.36	.42	.48	.54	2.40	3.00	3.60	4.20	4.80	5.40	6.00	6.60	7.20	7.80	8.40	9.00
7	.07	.14	.21	.28	.35	.42	.49	.56	.63	2.80	3.50	4.20	4.90	5.60	6.30	7.00	7.70	8.40	9.10	9.80	10.50
8	.08	.16	.24	.32	.40	.48	.56	.64	.72	3.20	4.00	4.80	5.60	6.40	7.20	8.00	8.80	9.60	10.40	11.20	12.00
9	.09	.18	.27	.36	.45	.54	.63	.72	.81	3.60	4.50	5.40	6.30	7.20	8.10	9.00	9.90	10.80	11.70	12.60	13.50
10	.10	.20	.30	.40	.50	.60	.70	.80	.90	4.00	5.00	6.00	7.00	8.00	9.00	10.00	11.00	12.00	13.00	14.00	15.00
11	.11	.22	.33	.44	.55	.66	.77	.88	.99	4.40	5.50	6.60	7.70	8.80	9.90	11.00	12.10	13.20	14.30	15.40	16.50
12	.12	.24	.36	.48	.60	.72	.84	.96	1.08	4.80	6.00	7.20	8.40	9.60	10.80	12.00	13.20	14.40	15.60	16.80	18.00
13	.13	.26	.39	.52	.65	.78	.91	1.04	1.17	5.20	6.50	7.80	9.10	10.40	11.70	13.00	14.30	15.60	16.90	18.20	19.50
14	.14	.28	.42	.56	.70	.84	.98	1.12	1.26	5.60	7.00	8.40	9.80	11.20	12.60	14.00	15.40	16.80	18.20	19.60	21.00
15	.15	.30	.45	.60	.75	.90	1.05	1.20	1.35	6.00	7.50	9.00	10.50	12.00	13.50	15.00	16.50	18.00	19.50	21.00	22.50
16	.16	.32	.48	.64	.80	.96	1.12	1.28	1.44	6.40	8.00	9.60	11.20	12.80	14.40	16.00	17.60	19.20	20.80	22.40	24.00
17	.17	.34	.51	.68	.85	1.02	1.19	1.36	1.53	6.80	8.50	10.20	11.90	13.60	15.30	17.00	18.70	20.40	22.10	23.80	25.50
18	.18	.36	.54	.72	.90	1.08	1.26	1.44	1.62	7.20	9.00	10.80	12.60	14.40	16.20	18.00	19.80	21.60	23.40	25.20	27.00
19	.19	.38	.57	.76	.95	1.14	1.33	1.52	1.71	7.60	9.50	11.40	13.30	15.20	17.10	19.00	20.90	22.80	24.70	26.60	28.50
20	.20	.40	.60	.80	1.00	1.20	1.40	1.60	1.80	8.00	10.00	12.00	14.00	16.00	18.00	20.00	22.00	24.00	26.00	28.00	30.00
21	.21	.42	.63	.84	1.05	1.26	1.47	1.68	1.89	8.40	10.50	12.60	14.70	16.80	18.90	21.00	23.10	25.20	27.30	29.40	31.50
22	.22	.44	.66	.88	1.10	1.32	1.54	1.76	1.98	8.80	11.00	13.20	15.40	17.60	19.80	22.00	24.20	26.40	28.60	30.80	33.00
23	.23	.46	.69	.92	1.15	1.38	1.61	1.84	2.07	9.20	11.50	13.80	16.10	18.40	20.70	23.00	25.30	27.60	29.90	32.20	34.50
24	.24	.48	.72	.96	1.20	1.44	1.68	1.92	2.16	9.60	12.00	14.40	16.80	19.20	21.60	24.00	26.40	28.80	31.20	33.60	36.00
25	.25	.50	.75	1.00	1.25	1.50	1.75	2.00	2.25	10.00	12.50	15.00	17.50	20.00	22.50	25.00	27.50	30.00	32.50	35.00	37.50
26	.26	.52	.78	1.04	1.30	1.56	1.82	2.08	2.34	10.40	13.00	15.60	18.20	20.80	23.40	26.00	28.60	31.20	33.80	36.40	39.00
27	.27	.54	.81	1.08	1.35	1.62	1.89	2.16	2.43	10.80	13.50	16.20	18.90	21.60	24.30	27.00	29.70	32.40	35.10	37.80	40.50
28	.28	.56	.84	1.12	1.40	1.68	1.96	2.24	2.52	11.20	14.00	16.80	19.60	22.40	25.20	28.00	30.80	33.60	36.40	39.20	42.00
29	.29	.58	.87	1.16	1.45	1.74	2.03	2.32	2.61	11.60	14.50	17.40	20.30	23.20	26.10	29.00	31.90	34.80	37.70	40.60	43.50
30	.30	.60	.90	1.20	1.50	1.80	2.10	2.40	2.70	12.00	15.00	18.00	21.00	24.00	27.00	30.00	33.00	36.00	39.00	42.00	45.00
31	.31	.62	.93	1.24	1.55	1.86	2.17	2.48	2.79	12.40	15.50	18.60	21.70	24.80	27.90	31.00	34.10	37.20	40.30	43.40	46.50
32	.32	.64	.96	1.28	1.60	1.92	2.24	2.56	2.88	12.80	16.00	19.20	22.40	25.60	28.80	32.00	35.20	38.40	41.60	44.80	48.00
33	.33	.66	.99	1.32	1.65	1.98	2.31	2.64	2.97	13.20	16.50	19.80	23.10	26.40	29.70	33.00	36.30	39.60	42.90	46.20	49.50
34	.34	.68	1.02	1.36	1.70	2.04	2.38	2.72	3.06	13.60	17.00	20.40	23.80	27.20	30.60	34.00	37.40	40.80	44.20	47.60	51.00
35	.35	.70	1.05	1.40	1.75	2.10	2.45	2.80	3.15	14.00	17.50	21.00	24.50	28.00	31.50	35.00	38.50	42.00	45.50	49.00	52.50
36	.36	.72	1.08	1.44	1.80	2.16	2.52	2.88	3.24	14.40	18.00	21.60	25.20	28.80	32.40	36.00	39.60	43.20	46.80	50.40	54.00
37	.37	.74	1.11	1.48	1.85	2.22	2.59	2.96	3.33	14.80	18.50	22.20	25.90	29.60	33.30	37.00	40.70	44.40	48.10	51.80	55.50
38	.38	.76	1.14	1.52	1.90	2.28	2.66	3.04	3.42	15.20	19.00	22.80	26.60	30.40	34.20	38.00	41.80	45.60	49.40	53.20	57.00
39	.39	.78	1.17	1.56	1.95	2.34	2.73	3.12	3.51	15.60	19.50	23.40	27.30	31.20	35.10	39.00	42.90	46.80	50.70	54.60	58.50
40	.40	.80	1.20	1.60	2.00	2.40	2.80	3.20	3.60	16.00	20.00	24.00	28.00	32.00	36.00	40.00	44.00	48.00	52.00	56.00	60.00
41	.41	.82	1.23	1.64	2.05	2.46	2.87	3.28	3.69	16.40	20.50	24.60	28.70	32.80	36.90	41.00	45.10	49.20	53.30	57.40	61.50
42	.42	.84	1.26	1.68	2.10	2.52	2.94	3.36	3.78	16.80	21.00	25.20	29.40	33.60	37.80	42.00	46.20	50.40	54.60	58.80	63.00
43	.43	.86	1.29	1.72	2.15	2.58	3.01	3.44	3.87	17.20	21.50	25.80	30.10	34.40	38.70	43.00	47.30	51.60	55.90	60.20	64.50
44	.44	.88	1.32	1.76	2.20	2.64	3.08	3.52	3.96	17.60	22.00	26.40	30.80	35.20	39.60	44.00	48.40	52.80	57.20	61.60	66.00
45	.45	.90	1.35	1.80	2.25	2.70	3.15	3.60	4.05	18.00	22.50	27.00	31.50	36.00	40.50	45.00	49.50	54.00	58.50	63.00	67.50
46	.46	.92	1.38	1.84	2.30	2.76	3.22	3.68	4.14	18.40	23.00	27.60	32.20	36.80	41.40	46.00	50.60	55.20	59.80	64.40	69.00
47	.47	.94	1.41	1.88	2.35	2.82	3.29	3.76	4.23	18.80	23.50	28.20	32.90	37.60	42.30	47.00	51.70	56.40	61.10	65.80	70.50
48	.48	.96	1.44	1.92	2.40	2.88	3.36	3.84	4.32	19.20	24.00	28.80	33.60	38.40	43.20	48.00	52.80	57.60	62.40	67.20	72.00
49	.49	.98	1.47	1.96	2.45	2.94	3.43	3.92	4.41	19.60	24.50	29.40	34.30	39.20	44.10	49.00	53.90	58.80	63.70	68.60	73.50
50	.50	1.00	1.50	2.00	2.50	3.00	3.50	4.00	4.50	20.00	25.00	30.00	35.00	40.00	45.00	50.00	55.00	60.00	65.00	70.00	75.00

Selling Cost

Some provision should be made in every price quoted, to take care of sales expense . . . including time soliciting business, time suggesting color schemes, advising prospects, etc., advertising investment, photos of completed jobs, sample panels, etc., entertainment, commissions, bonuses or salaries paid to employes for selling, or any other items that have a direct or indirect bearing on sales.

To arrive at exact sales expense over a definite period of time will necessitate the keeping of records on all time and money devoted to selling. Then by figuring the relation of this expense to the amount of business done in that period, a fair average percentage can be determined as a basis for future sales costs.

It is generally safe, however, to add between 5% and 10% of the total cost of the job for sales expense.

Overhead Expense

The general running expense of doing business is termed "overhead." There is no definite rule as to what percentage should be added to cost to provide for overhead expense, but an adequate percentage should be included in every estimate for this item, because it represents an outlay of money just as surely as labor and materials do.

Some painters find it necessary to add only 10% for overhead; others run considerably higher, up to 30% in some cases. Some painters add to their labor and materials cost 100% of productive labor cost only for overhead.

Exact overhead expenses can be figured by keeping accurate records over an extensive period of time, and then figuring the relation of that expense to total business transacted in that period. That percentage would indicate the average amount to be added to each job.

The following items are chargeable to Overhead Expense:

1. Rent.
2. Light (gas, electricity, etc.).
3. Heat (gas, coal, steam, etc.).
4. Power (gas, coal, steam, electricity).
5. Taxes (water, city, county, state, federal, motor vehicles, gasoline tax, etc.).
6. Insurance (fire, liability, accident, motor vehicle insurance, etc.).
7. Interest on investment in buildings, equipment, tools, trucks, etc.
8. Depreciation of buildings, equipment, tools, trucks, etc.
9. Telephone and telegraph.
10. Printing, stationery, postage, etc.
11. Bad debts.
12. Legal expense (attorney's fees, etc.).
13. Operating supplies and maintenance (motor vehicle, gasoline, oil, repairs, upkeep, improvements, etc.).
14. Carfare or other transportation charges.
15. Non-chargeable time (lost time of craftsmen on work for which no charge can be made).
16. Estimating time.
17. Allowances or reductions where necessary to make special settlements.
18. Replacing defective work.
19. Waste material.
20. Transportation charges on materials, etc.
21. Special haulage charges.
22. Dues to trade organizations, etc.
23. Charities and donations.
24. Salaries to those performing work for which no direct charge is made, such as bookkeepers, stenographers, errand boys, manager or proprietor (where the latter does not actually work on chargeable time; where he does devote part time to chargeable labor and part time to administrative duties of running the business, his salary should be divided accordingly).

When operating a business in a small way it may not seem vitally important to include all these details. The principles suggested here, however, should be applied whether a business is large or small.

PROFIT

After providing in the selling price for Cost of Materials, Cost of Labor, Selling Cost and Overhead Expense, provision must still be made for profit. It is considered good business to add at least 10% for profit on the total cost. Any profit earned above a stipulated percentage over a period of a year, should be set aside as a reserve for safety and for emergencies, etc.

Architectural SPECIFICATIONS *for* Painting *and* Varnishing

• ● •

General Conditions

GENERAL:

The general conditions and instructions to bidders as applied on the general contract, apply also on the painting contract.

SCOPE OF WORK:

The work to be done by the painting contractor includes the furnishing of all material, labor, tools and equipment which shall be required to complete the painting and finishing of the building as specified.

EXCEPTIONS:

The painting contract does not include shop coats.

WORKMANSHIP:

All work shall be done in a workmanlike manner and by skilled mechanics. All materials shall be evenly spread and smoothly flowed on and shall be free from runs or sags, and no paint, varnish or enamel shall be applied until preceding coat is thoroughly dry and hard.

No exterior painting shall be done in rainy, damp or frosty weather or until the surface is thoroughly dry.

No interior painting or finishing shall be permitted until the building has been thoroughly dried out by artificial heat.

In general and unless otherwise recommended and specified, exterior oil paints shall be allowed to dry at least forty-eight hours between coats and interior paints shall be allowed to dry at least twenty-four hours between coats.

Enamels and varnishes shall be allowed to dry at least forty-eight hours between coats unless noted in the detail specifications and shall be sanded lightly between coats with No. 0 sandpaper and dusted before succeeding coat is applied.

After applying paste wood fillers, excess shall be carefully and neatly cleaned from the surface by rubbing across the grain. All nail holes shall be filled with putty, tinted to match finish.

PREPARATION OF SURFACES:

The painting contractor shall be wholly responsible for the finish of his work, and, therefore, shall not commence any part of it until the surface is in proper condition in every respect. If the painting contractor considers any surface so unsuitable for the proper finish of his work that it cannot be rectified by slight sanding, he shall notify the Architect of this fact in writing before any materials are applied and he shall not apply any material until the unsuitable surfaces have been made satisfactory, or the Architect has instructed him to proceed with the work.

All *knots or sappy spots* shall be given one coat of shellac at least ten hours before painting.

All necessary *puttying of nail holes, cracks and blemishes* shall be done after the priming coat has become hard and dry and before the second coat is applied, and the putty shall match the shade of the finish coat.

On old paint the surface shall be first brushed with a wire brush or sandpapered and where it is scaling badly, shall be scraped or burned off.

All greasy or oily metal surfaces shall be cleaned with turpentine or benzine before applying any materials. *All scale or rust* shall be removed by scraping or wire brushing.

MATERIALS:

All materials used under painting contract shall be as manufactured by The Pittsburgh Plate Glass Company and shall be delivered on the work in the original sealed containers.

All mixing required shall be done on the premises, and the materials shall be thoroughly stirred and agitated. No materials shall be reduced or changed in any way except as and when specified, and thinners must be pure.

Any tinting or matching of colors shall be done under the supervision of the Architect. In all cases a sample shall be applied on the job and the Architect must give his approval of it before the work is actually begun.

PROTECTION OF PROPERTY:

The painting contractor shall be responsible for the condition of the building in his charge. He shall protect adjacent work and materials as well as his own.

INSPECTION:

Every facility shall be provided for inspection of the work at any time by the Architect or his authorized representative.

Any work not conforming to these specifications shall be cleaned off and repainted at the expense of the contractor.

REMOVAL:

When the work is completed, the painting contractor shall remove all surplus materials, scaffold, etc., and he shall clean off all misplaced paint, varnish, etc., so as to leave the premises in perfect condition, acceptable to the Architect.

INDEX TO ARCHITECTURAL SPECIFICATIONS

Exterior Metal

Spec. No.
Abnormal Exposure 12
Aluminum Paint 4
Galvanized Iron 3
Iron and Steel (Painted) 1, 2
Iron and Steel (Enameled) 6
Iron and Steel (Hot) 5
Ornamental Iron (Painted) 1, 2
Ornamental Iron (Enameled) 6
Roofs 7

Interior Metal

Abnormal Exposure 12
Aluminum Paint 4
Galvanized Iron 3
Iron and Steel (Painted) 1, 2
Iron and Steel (Enameled) 8, 9
Iron and Steel (Hot) 5
Ornamental Iron (Painted) 1, 2
Ornamental Iron (Enameled) 8, 9
Trim & Ceilings (Enameled) 8
Trim & Ceilings (Flat or Semi Gloss) 26
Radiators 10

Exterior Painting

Abnormal Exposure 20
Aluminum Paint (Wood) 36
Brick (Standing Surfaces) 18
Cement (Standing Surfaces) 18
Concrete (Standing Surfaces) 18
Floors (Brick, Canvas, Decks, Concrete, Stone, Wood) 16
Porch Floors 16
Roofs (Wood) 15
Shingles (Wood) 17
Stucco (Standing Surfaces) 18
Wood Surfaces in General (Painted) 13, 14, 15
Wood Surfaces (Enamel) 19

Exterior Varnish, Standing Surfaces

Natural Varnish, Open Grain Wood 21
Natural Varnish, Close Grain Wood 22
Stain and Varnish, Open Grain Wood 23
Stain and Varnish, Close Grain Wood 24

Exterior Varnish, Floors

Natural Varnish, Open and Close Grain 25

Interior Painting and Decorating

Aluminum Paint (Wood) 36
BRICK
  Enamel 33
  Floors 16
  Flat or Semi Gloss Finish 26
  Plastic Paint 30

Interior Painting and Decorating (Cont.)

Spec. No.
CEMENT
  Enamel 33
  Floors 16
  Flat or Semi Gloss Finish 26
  Plastic Paint 30
Cold Water Paint (Plaster and Wallboard) 32
Floors (Wood) 16
Industrial Wall Paint, Plaster, Cement, Wood 34
PLASTER
  Enamel 33
  Flat or Semi Gloss Finish 26
  Plastic Paint 30
  Stipple Finish 26
  Tiffany and Mottled Finish 31
Wallboard (Flat or Semi Gloss) 29
WOOD TRIM
  Enamel White 27
  Enamel Colored 28
  Flat or Semi Gloss Finish 26
  Plastic Paint 30
Wood Floors 16

Interior Varnish, Standing Surfaces

Natural Varnish, Open Grain Wood 37
Natural Varnish, Close Grain Wood 38
Stain and Varnish, Open Grain 41
Stain and Varnish, Close Grain 42

Interior Wax Finish, Standing Surfaces

Natural Wax, Open Grain 39
Natural Wax, Close Grain 40
Stain and Wax, Open Grain 43
Stain and Wax, Close Grain 44

Interior Varnish, Wood Floors

HARDWOOD
  Natural Finish, Open Grain 45
  Natural Finish, Close Grain 46
  Stain and Varnish, Open Grain 49
  Stain and Varnish, Close Grain 50
SOFTWOOD
  Natural Finish, Close Grain 46
  Stain and Varnish, Close Grain 50

Interior Wax Finish, Wood Floors

HARDWOOD
  Natural Wax, Open Grain 47
  Natural Wax, Close Grain 48
  Stain and Wax, Open Grain 51
  Stain and Wax, Close Grain 52
SOFTWOOD
  Natural Wax, Close Grain 48
  Stain and Wax, Close Grain 52

METAL PROTECTIVE COATINGS

EXTERIOR AND INTERIOR

SPECIFICATION NO. 1

Exterior and Interior Iron, Steel, and Ornamental Iron

THREE COAT WORK

First Coat—Apply Ironhide Inhibitive Red as received in the package.

Second Coat — Apply Inhibitive Brown Ironhide as received in the package.

Third Coat—Apply Finishing Black or Dark Green Ironhide as received in the package.

TWO COAT WORK

Eliminate second coat from above directions.

SPECIFICATION NO. 2

Alternate to Specification No. 1

Exterior and Interior Iron, Steel, and Ornamental Iron

THREE COAT WORK

First Coat—Apply Ironhide Inhibitive Red as received in the package.

Second Coat—Pittsburgh Liquid Graphite as received in the package.

Third Coat—Same as second coat.

TWO COAT WORK

Eliminate third coat from above directions.

SPECIFICATION NO. 3

Exterior and Interior Galvanized Iron, Processed Metals and Metalboards

First Coat—Apply 30-69 Lavax (Galvanized Iron) Metal Primer after mixing the powder in the top compartment with the liquid in the lower compartment, and thinning with one quart of turpentine to each gallon of primer. Apply a thin coat.

Second Coat—Apply Finishing Black or Dark Green Ironhide, Sun-Proof or Waterspar Quick Drying Enamel as received in the package.

NOTE: — Lavax 30-69 (Galvanized Iron) Metal Primer should be used as a primer on all galvanized iron or processed metals under any finishing coats.

SPECIFICATION NO. 4

Exterior and Interior, Iron and Steel Aluminum Paint

THREE COAT WORK

First Coat—Apply Ironhide Inhibitive Red as received in the package.

Second Coat—Apply Metaleaf Aluminum Paint according to directions on the package.

Third Coat—Same as second coat.

NOTE:—Metaleaf Aluminum Paint is furnished in a two compartment package to permit mixing of aluminum powder just before use. This assures greater smoothness, brilliance and adds to durability.

SPECIFICATION NO. 5

Exterior and Interior Hot Surfaces of Iron and Steel

When repainting old work it is especially important that all old scale and burnt paint are thoroughly removed by scraping and using a wire brush.

One coat only is recommended to permit a film which is not too thick as a thick film would have a tendency to blister and peel off.

Use one coat of Aluminum Paint made by mixing two pounds of aluminum powder to one gallon of Pitcairn No. 40 Aluminum Liquid.

NOTE:—For surfaces where temperature reaches over 600 degrees F. write Pittsburgh Plate Glass Co. for recommendations.

METAL PROTECTIVE COATINGS (Cont'd)

SPECIFICATION NO. 6

Exterior White Enamel for Metal Surfaces

First Coat—Apply a mixture of one gallon of Pitcairn Tector and three pints of Leptyne or Turpentine.

Second Coat—Apply Banzai Double Cover Undercoater as received in the package.

Third Coat—After sanding smooth apply a mixture of equal parts of Banzai Double Cover Undercoater and Banzai Enamel (Gloss or Eggshell).

Fourth Coat—Apply Banzai Enamel (Gloss or Eggshell) as it comes in the package.

NOTE:—Banzai Undercoater and Enamel may be tinted to the light shades with Pittsburgh Fluid Oil Colors.

SPECIFICATION NO. 7

Painting Metal Roofs (Not Galvanized)

NEW OR OLD WORK

First Coat—Apply Ironhide Inhibitive Red as received in the package.

Second Coat—Apply Ironhide Inhibitive Red, Dark Green, or Finishing Black, depending on preference.

As an alternate system to above use the following:

NEW OR OLD WORK

First Coat—Apply a mixture of one gallon of Pittsburgh Barn and Roof Paint (Red or Gray) and one-half gallon of Boiled Linseed Oil.

Second Coat—Apply Pittsburgh Barn and Roof Paint (Red or Gray) as received in the package.

NOTE:—For Galvanized Iron surfaces use Lavax 30-69 (Galvanized Iron) Metal Primer as recommended in Specification No. 3.

SPECIFICATION NO. 8

Interior White Enamel—Metal Trim and Ceilings, Ornamental Iron

First Coat—Wallhide Interior First Coater each gallon reduced with two pints of Leptyne or Turpentine.

Second Coat—Banzai Double Cover Undercoater as received in the package.

Third Coat—Apply a mixture of equal parts of Banzai Double Cover Undercoater and Banzai Enamel (Gloss or Eggshell).

Fourth Coat—Flow on a coat of Banzai Enamel (Gloss or Eggshell) as received in the package.

NOTE:—Banzai Undercoater and Enamel may be tinted to light shades with Pittsburgh Fluid Oil Colors.

If metal is galvanized iron, first coat should be Lavax 30-69 (Galvanized Iron) Metal Primer as recommended in Specification No. 3.

SPECIFICATION NO. 9

Interior—White and Colored Enamels Ornamental Iron

First Coat—Pitcairn Tector, each gallon reduced with one quart of Leptyne or Turpentine.

Second and Third Coat — Waterspar Quick Drying Enamel of shade selected applied as received in the package.

SPECIFICATION NO. 10

Interior—Radiators

The most pleasing and satisfactory way to finish radiators is to make them inconspicuous by painting them the same color as the surrounding wall as follows:

First Coat—Wallhide Interior First Coater, each gallon reduced with two pints of Leptyne or Turpentine.

Second Coat — Wallhide Interior Wall Paint of same shade as wall.

SPECIFICATION NO. 11

Interior—Flat or Semi Gloss Paint Metal Trim and Ceilings

Same as Specification No. 26.

METAL PROTECTIVE COATINGS (Cont'd)

SPECIFICATION NO. 12

Abnormal Exposures

Recommendations should be secured from Pittsburgh Plate Glass Company by describing in detail conditions involved in individual cases.

EXTERIOR PAINTING

SPECIFICATION NO. 13

Houses, Garages, Fences and Wood Surfaces in General

NEW WORK

First Coat — Wallhide Exterior Primer thinned to brushing consistency with Leptyne or Turpentine.

Second Coat—Sun-Proof Paint of selected color thinned with one pint of Leptyne or Turpentine.

Third Coat—Sun-Proof Paint of selected color as received in the package.

REPAINTING—Eliminate second coat from above directions.

SPECIFICATION NO. 14

Houses, Garages, Fences and Wood Surfaces in General

Snolite is furnished in semi-paste consistency for the use of the Master Painter and can be reduced, tinted and manipulated by him for many diversified uses. The following formulas are furnished as a general guide, but ratio of drier to oil should be adhered to:

FORMULA NO. 2	FORMULA NO. 3
1 gal. Snolite	1 gal. Snolite
⅜ gal. Raw Linseed Oil	⅞ gal. Raw Linseed Oil
⅜ gal. Leptyne or Turpentine	⅛ gal Leptyne or Turpentine
¼ pint Pitcairn Compo Drier	¼ pint Pitcairn Compo Drier

NEW WORK

First Coat — Wallhide Exterior Primer thinned to brushing consistency with Leptyne or Turpentine.

Second Coat—Formula No. 2 Snolite.

Third Coat—Formula No. 3 Snolite.

REPAINTING—Eliminate second coat from above directions.

NOTE:—While three coats are preferable on outside painting of new work, due to the use of Wallhide Exterior Primer in above Specifications No. 13 and No. 14, the second coat may be eliminated if two coat work is specified.

SPECIFICATION NO. 15

Barns, Roofs, Warehouses, Grain Elevators, et cetera

NEW OR OLD WORK

First Coat—Apply mixture of one-half gallon of Pure Boiled Linseed Oil and one gallon of Pittsburgh Barn and Roof Paint (Red or Gray).

Finishing Coat — Apply Pittsburgh Barn and Roof Paint (Red or Gray) as received in the package.

SPECIFICATION NO. 16

Floors, Porches, Desks and Steps of All Types. Wood, Stone, Concrete, Brick, Canvas Decks, et cetera. Interior and Exterior.

Two coats of Florhide Enamel are recommended for all old work. Three coats should be used on all new work, both interior and exterior.

First Coat—Add one pint of Leptyne or Turpentine to each gallon of Florhide of selected color.

Second and Third Coats—Florhide Enamel as received in the package.

NOTE:—For painting canvas decks for first coat use a mixture of one gallon of Tector and one quart of Florhide of selected color. Follow with two coats of Florhide of selected color.

SPECIFICATION NO. 17

Staining Wood Shingles

NEW WORK

First Coat — Dip shingles for two-thirds their length in a mixture of one quart of Boiled Linseed Oil and one gallon of Tor-On Shingle Stain of color selected. Allow to remain immersed fifteen minutes to secure proper penetration.

Second Coat—Apply Tor-On Shingle Stain by brush or spray as received in the package.

OLD WORK

Brush or spray mixture of one quart of Boiled Linseed Oil and one gallon of Tor-On Stain. If second coat is necessary use as received in the package.

EXTERIOR PAINTING (Cont'd)

SPECIFICATION NO. 18

Standing Exterior Surfaces of Concrete, Brick, Stucco and Cement

NEW WORK

First Coat — Cementhide primer reduced with not to exceed 1½ pints of Leptyne, Turpentine or Painters' Naphtha to the gallon of Primer. Tint primer to approximate shade of finishing coat with Pittsburgh Fluid Oil Colors.

Second Coat—Cementhide of selected color reduced with 1½ pints of Leptyne, Turpentine or Painters' Naphtha to each gallon.

Third Coat—Repeat Second Coat as above.

REPAINTING—On old work or over old "Cold Water Paint" jobs, first and second coat as above should be used. When repainting over old oil paint which is still in fair condition second coat directions above will produce a satisfactory one coat job.

SPECIFICATION NO. 19

Enamel for Exterior Wood Surfaces

FOUR COAT WORK

First Coat—Apply mixture of one gallon of Snolite, one and one-quarter gallons of Raw Linseed Oil, one quart of Turpentine and one-quarter pint of Pitcairn Compo Drier.

Second Coat—Apply mixture of one gallon Snolite, three pints of Raw Linseed Oil, three pints of Turpentine, and one-quarter pint of Pitcairn Compo Drier.

Third Coat—Flow on Banzai Enamel (Gloss or Eggshell) as received in the package. If too heavy for easy brushing reduce slightly with Turpentine.

Fourth Coat—Same as above.

THREE COAT WORK

Eliminate the fourth coat from above directions.

SPECIFICATION NO. 20

Abnormal Exposures

Recommendations should be secured from the Pittsburgh Plate Glass Company by describing in detail conditions involved in individual cases.

EXTERIOR VARNISHING OF STANDING SURFACES

Two products in the line of varnishes are especially suitable for exterior use and either may be specified in the following specifications with assurance of satisfactory results.

200 Transparent Waterspar is recommended for general use on exterior surfaces. It has double the durability of varnishes previously offered for this use, is pale in color, retains brilliance and resists darkening or yellowing on exposure.

Marine Spar is designed for exterior use where the maximum in durability and water resistance are demanded. It produces a tough flexible finish for all marine work. For use on surfaces subject to severest exposures.

SPECIFICATION NO. 21

Exterior Natural Varnish Finish, Open Grain Wood

First Coat—Apply Pitcairn Natural Paste Wood Filler reduced to brushing consistency with Benzine. Work across grain well into pores of wood and allow to dry overnight. Sand smooth with fine sandpaper.

Second Coat—Pitcairn Tector, each gallon reduced with one-half gallon of Leptyne or Turpentine and brush across grain. Allow to dry overnight.

Third, Fourth and Fifth Coats — 200 Transparent Waterspar or Marine Spar as received in the package.

SPECIFICATION NO. 22

Exterior Natural Varnish Finish, Close Grain Wood

First Coat—Pitcairn Tector, each gallon reduced with one-half gallon of Leptyne or Turpentine. Allow to dry overnight.

Second, Third and Fourth Coats — 200 Transparent Waterspar or Marine Spar as received in the package.

EXTERIOR VARNISHING OF STANDING SURFACES (Cont'd)

SPECIFICATION NO. 23

Exterior Stained and Varnished Finish, Open Grain Wood

First Coat—Apply Pitcairn Paste Wood Filler of shade selected reduced to brushing consistency with Benzine. Work across grain well into pores of wood and allow to dry overnight. Sand smooth with fine sandpaper.

Second, Third and Fourth Coats — 200 Transparent Waterspar or Marine Spar as received in the package.

SPECIFICATION NO. 24

Exterior Stained and Varnished Finish, Close Grained Wood

First Coat—Pitcairn Wood Stain of selected shade. Apply with brush or rag and allow time to penetrate. Remove surplus by wiping with rag across grain of wood before it sets. Allow to dry four hours.

Second, Third and Fourth Coats — 200 Transparent Waterspar or Marine Spar as received in the package.

NOTE:—The mahogany shades of stains have a tendency to fade when exposed to direct sunlight and are therefore not recommended for exterior use.

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EXTERIOR VARNISHING OF FLOORS

SPECIFICATION NO. 25

Natural Varnish Finish, Open or Close Grain Woods

Fill open grained woods with Pittsburgh Natural Paste Wood Filler. Close grain woods need no filling.

First Coat — Reduce 200 Transparent Waterspar or Marine Spar with one quart of Leptyne or Turpentine.

Second and Third Coats — 200 Transparent Waterspar or Marine Spar as received in the package.

INTERIOR PAINTING AND DECORATING

SPECIFICATION NO. 26

Flat Wall Paint and Semi Gloss Wall Paint for use on Plaster, Brick, Cement, Metal Trim and Ceilings, Interior Wood Trim

TWO COAT WORK

First Coat—Wallhide Interior First Coater, each gallon reduced with two pints of Leptyne or Turpentine. Tint this mixture with one quart of the material of color selected for finishing coat, either Wallhide Interior Flat or Wallhide Interior Semi Gloss, depending on the type of finish desired.

Second Coat—Wallhide Interior Flat or Wallhide Interior Semi Gloss of color selected for finish coat. Use as received in the package.

THREE COAT WORK

First Coat—Wallhide Interior First Coater, each gallon reduced with two pints of Leptyne or Turpentine.

Second Coat — Reduce Wallhide Interior First Coater with two pints of Leptyne or Turpentine to each gallon and mix with an equal part of Wallhide Interior Flat or Wallhide Interior Semi Gloss of color selected for finishing coat.

Third Coat — Wallhide Interior Flat or Wallhide Interior Semi Gloss of color selected for finish coat. Use as received in the package.

NOTE:—If stipple finish is desired use Wallhide Stipple White for last finishing coat.

WALLHIDE P. B. X. WHITE (In natural color or tinted with Pittsburgh Fluid Oil Colors) is recommended on jobs which will require frequent washings such as schools, public buildings, hospitals, etc. It should be used with Wallhide Interior First Coater for second coat on three coat system as directed above, and for finishing coat on both two and three coat systems.

SPECIFICATION NO. 27

Enamel for Interior Wood Trim

Open grain woods should be filled with Pittsburgh Natural Paste Wood Filler.

Close grain woods should be sanded with fine sandpaper and all knots and sappy places given a coat of shellac.

THREE COAT WORK

First Coat—Banzai Double Cover Undercoater, each gallon reduced with one quart of Boiled Linseed Oil.

Second Coat—Banzai Double Cover Undercoater as received in the package.

Third Coat—Flow on Banzai Gloss or Eggshell Enamel as received in the package.

NOTE:—A mixture of two parts of Double Cover Undercoater and one part of enamel in place of second coat as above, adds to the gloss of the finishing coat. Banzai Undercoater and Enamels may be tinted with Pittsburgh Fluid Oil Colors if desired.

INTERIOR PAINTING AND DECORATING
(Cont'd)

SPECIFICATION NO. 28

Colored Enamels for Interior Wood Trim

Open grain woods should be filled with Pittsburgh Natural Paste Wood Filler.

Close grain woods should be sanded with fine sandpaper and all knots and sappy places given a coat of shellac.

Enamel Coats—Apply two coats of Waterspar Quick Drying Enamel, allowing four hours drying between coats.

NOTE:—Waterspar Quick-Drying Enamel is recommended in a variety of colors especially suitable for interior wood trim with Wallhide color combinations for ceilings and walls.

SPECIFICATION NO. 29

Wallboard and Acoustical Board Flat or Semi Gloss Finish

Plasco Primer Sealer was developed to give satisfactory results as a primer and sealer on various types of Wallboard and Acoustical Board. It primes and seals spongy, porous surfaces without raising the grain of the fibre.

TWO COAT WORK

First Coat—Reduce Plasco Primer Sealer with one pint of Leptyne or Turpentine and add one quart of Wallhide Interior Flat or Wallhide Interior Semi Gloss of color selected for finish coat.

Second Coat—Wallhide Interior Flat or Wallhide Interior Semi Gloss of color selected for finish coat.

THREE COAT WORK

First Coat—Plasco Primer Sealer, each gallon reduced with one pint of Leptyne or Turpentine.

Second Coat—Reduce Plasco Primer Sealer with one pint of Leptyne or Turpentine to each gallon and mix with an equal part of Wallhide Interior Flat or Wallhide Interior Semi Gloss of color selected for finish coat.

Third Coat — Wallhide Interior Flat or Wallhide Interior Semi Gloss of color selected for finish coat. Use as received in the package.

SPECIFICATION NO. 30

Plastic Paint for—Plaster, Cement, Brick and Wood

First Coat—Wallhide Interior First Coater, each gallon reduced with Leptyne or Turpentine.

Second Coat — Plastic Velumina applied with a well worn flat wall paint brush or plasterer's trowel. See detailed directions in Plastic Velumina section of this book for various effects and methods of decorating them.

NOTE: — On Keene's Cement Plaster apply an additional coat of Wallhide First Coater the same as directed in first coat.

SPECIFICATION NO. 31

Velhide System of Tiffany and Mottled Effects—Plaster Surfaces

First Coat—Wallhide Interior First Coater, each gallon reduced with two pints of Leptyne or Turpentine. Apply untinted or tint with Pittsburgh Fluid Oil Colors.

Second Coat—Use a mixture of one gallon of Wallhide of selected color and from one to one and one-half gallons of Wallhide 28 Blending and Glazing Liquid. Two or more colors may be used to produce multi-tone effects. After spotting on the colors, feather the edges to blend them together. Follow by rolling the surface with carelessly crumpled chamois. Do not use crumpled newspaper.

SPECIFICATION NO. 32

Cold Water Paint—Plaster and Wallboard

First Coat—Kalkomo Wall Size as directed.

Second Coat — Kalkoma Wall Finish as directed.

NOTE:—For acoustical surfaces or surfaces designed for sound deadening, Kalkomo is an ideal product.

SPECIFICATION NO. 33

Enamel for Interior Plaster, Cement and Brick Walls

First Coat—Wallhide Interior First Coater, each gallon reduced with two pints of Leptyne or Turpentine.

Second Coat—Banzai Double Cover Undercoater as received in the package.

Third Coat—Flow on a coat of Banzai Gloss White or Eggshell Enamel.

NOTE:—Banzai Enamel may be tinted with Pittsburgh Fluid Oil Colors if desired.

INTERIOR PAINTING AND DECORATING (Cont'd)

SPECIFICATION NO. 34

Interior Industrial Wall Paint, Plaster, Cement and Wood

First Coat—Alba-Lux Flat, each gallon reduced with one quart of Boiled Linseed Oil. Allow to dry twenty-four hours.

Second Coat — Apply Alba-Lux Gloss White or Eggshell as received in the package.

SPECIFICATION NO. 35

Interior Floors, Wood, Stone, Concrete, Brick

Same as Specification No. 16.

SPECIFICATION NO. 36

Aluminum Paint for Interior and Exterior Wood Surfaces

First Coat—Metaleaf Aluminum Paint used according to directions.

Second Coat—Same.

NOTE:—See note on Metaleaf Aluminum Paint at end of Specification No. 4.

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INTERIOR VARNISHING

Standing Surfaces

SPECIFICATION NO. 37

Interior Natural Varnish Finish, Wood Trim, Open Grain

First Coat—Pittsburgh Natural Paste Wood Filler reduced to brushing consistency with Benzine and rubbed across grain well into pores of the wood. Allow to dry overnight. Sand smooth with fine sandpaper.

Second Coat—Pitcairn Tector, each gallon reduced with one-half gallon of Leptyne or Turpentine. Allow to dry overnight.

Third and Fourth Coats—Pitcairn Finishing Spar. Allow to dry twenty-four hours between coats.

Fifth Coat (Optional)—Pitcairn Finishing Spar.

NOTE:—If dull finish is required last coat of Finishing Spar should be rubbed with pumice stone and rubbing oil. Dull finish may also be secured by using Pitcairn Dull Finish or Satin Finish in place of last coat as specified above.

SPECIFICATION NO. 38

Interior Natural Varnish Finish, Wood Trim, Close Grain

First Coat—Pitcairn Tector, each gallon reduced with one-half gallon of Leptyne or Turpentine. Allow to dry overnight.

Second and Third Coats—Pitcairn Finishing Spar. Allow to dry twenty-four hours between coats.

Fourth Coat (Optional)—Pitcairn Finishing Spar.

NOTE:—If dull finish is required follow recommendations in note at end of Specification No. 37.

SPECIFICATION NO. 39

Interior Wax Finish, Wood Trim, Open Grain

First Coat—Pittsburgh Natural Paste Wood Filler reduced to brushing consistency with Benzine and rubbed across grain well into pores of the wood. Allow to dry overnight. Sand smooth with fine sandpaper.

Second Coat—Pitcairn Finishing Spar. Allow to dry twenty-four hours.

Third Coat—Waterspar (Paste) Polishing Wax or Waterspar Liquid Wax.

Fourth Coat (Optional)—Same as third coat.

NOTE:—Secure final luster by polishing with dry woolen cloth.

SPECIFICATION NO. 40

Interior Wax Finish, Wood Trim, Close Grain

First Coat—Pitcairn Tector, each gallon reduced with one-half gallon of Leptyne or Turpentine. Allow to dry overnight.

Second Coat—Pitcairn Finishing Spar. Allow to dry twenty-four hours.

Third Coat—Waterspar (Paste) Polishing Wax or Waterspar Liquid Wax.

Fourth Coat (Optional)—Same as third coat.

NOTE:—Secure final luster by polishing with dry woolen cloth.

INTERIOR VARNISHING (Cont'd)

SPECIFICATION NO. 41

Interior Stained and Varnished Surfaces, Wood Trim, Open Grain

First Coat—Pitcairn Wood Stain, shade as selected. Apply with brush or rag and allow time to penetrate. Remove surplus by wiping with rag across grain of wood before it sets. Allow to dry four hours.

Second Coat—Pittsburgh Paste Wood Filler of shade selected, reduced to brushing consistency with Benzine. Work across grain well into pores of the wood and allow to dry overnight. Sand smooth with fine sandpaper.

Third Coat—Apply a thin coat of Pitcairn Spirit Lacquer or Pure Shellac.

Fourth and Fifth Coats—Pitcairn Finishing Spar. Allow to dry twenty-four hours between coats.

Sixth Coat (Optional)—Pitcairn Finishing Spar.

NOTE:—*If dull finish is required follow recommendations in note at end of Specification No. 37.*

SPECIFICATION NO. 42

Interior Stained and Varnished Surfaces, Wood Trim, Close Grain

First Coat—Pitcairn Wood Stain, shade as selected. Apply with brush or rag and allow time to penetrate. Remove surplus by wiping with rag across grain of wood before it sets. Allow to dry four hours.

Second Coat—Apply a thin coat of Pitcairn Spirit Lacquer or Pure Shellac.

Third and Fourth Coats—Pitcairn Finishing Spar. Allow to dry twenty-four hours between coats.

Fifth Coat (Optional)—Pitcairn Finishing Spar.

NOTE:—*If dull finish is required follow recommendations in note at end of Specification No. 37.*

SPECIFICATION NO. 43

Interior Stain and Wax, Wood Trim, Open Grain

First Coat—Pitcairn Wood Stain, shade as selected. Apply with brush or rag and allow time to penetrate. Remove surplus by wiping with rag across grain of wood before it sets. Allow to dry four hours.

Second Coat—Pittsburgh Paste Wood Filler of shade selected, reduced to brushing consistency with Benzine. Work across grain well into pores of the wood and allow to dry overnight. Sand smooth with fine sandpaper.

Third Coat—Apply coat of Pitcairn Spirit Lacquer or Pure Shellac.

Fourth Coat—Waterspar (Paste) Polishing Wax or Waterspar Liquid Wax.

Fifth Coat—Same as fourth coat.

NOTE:—*Secure final luster by polishing with dry woolen cloth.*

SPECIFICATION NO. 44

Interior Stain and Wax, Wood Trim, Close Grain

First Coat—Pitcairn Wood Stain, shade as selected. Apply with brush or rag and allow time to penetrate. Remove surplus by wiping with rag across grain of wood before it sets. Allow to dry four hours.

Second Coat—Apply coat of Pitcairn Spirit Lacquer or Pure Shellac.

Third Coat—Waterspar (Paste) Polishing Wax or Waterspar Liquid Wax.

Fourth Coat—Same as third coat.

NOTE:—*Secure final luster by polishing with dry woolen cloth.*

INTERIOR VARNISHING OF WOOD FLOORS

SPECIFICATION NO. 45

Interior Floors, Natural Varnish Finish, Hardwood, Open Grain

First Coat — Pittsburgh Natural Paste Wood Filler reduced to brushing consistency with Benzine. Work across grain well into pores of the wood. Allow to dry overnight and sand smooth with fine sandpaper.

Second Coat and Third Coat—Pitcairn Aged Floor Spar. Allow to dry twenty-four hours; or Pitcairn 100 Clear Interior Waterspar which will dry in four to six hours.

Fourth Coat (Optional)—Same as second and third coats.

NOTE:—*If dull finish is required last coat of Floor Spar or 100 Clear Interior should be rubbed with pumice stone and rubbing oil. Dull finish may also be secured by using Pitcairn Dull Finish or Satin Finish in place of last coat as specified above.*

INTERIOR VARNSHING OF WOOD FLOORS
(Cont'd)

SPECIFICATION NO. 46

Interior Floors, Natural Varnish Finish, Hard and Softwood, Close Grain

First Coat—Pitcairn Aged Floor Spar or 100 Clear Interior reduced with one quart of Leptyne or Turpentine. Allow Floor Spar to dry twenty-four hours between coats. 100 Clear Interior will dry in four to six hours. Sand lightly.

Second and Third Coats—Pitcairn Aged Floor Spar or 100 Clear Interior Waterspar as received in the package.

Fourth Coat (Optional)—Same as second and third coats.

NOTE:—If dull finish is required follow recommendations in note at end of Specification No. 45.

SPECIFICATION NO. 47

Interior Floors, Natural Wax Finish, Hardwood, Open Grain

First Coat—Pittsburgh Natural Paste Wood Filler, reduced to brushing consistency with Benzine. Work across grain well into pores of the wood. Allow to dry overnight. Sand with fine sandpaper.

Second Coat—Pitcairn Aged Floor Spar or 100 Clear Interior Waterspar.

Third Coat—Waterspar (Paste) Polishing Wax or Waterspar Liquid Wax.

Fourth Coat (Optional)—Same as third coat.

NOTE: — Secure final luster by polishing with weighted brush or polishing machine.

SPECIFICATION NO. 48

Interior Floors, Natural Wax Finish, Hard or Softwood, Close Grain

First Coat—Pitcairn Aged Floor Spar or 100 Clear Interior Waterspar Varnish.

Second and Third Coats — Waterspar (Paste) Polishing Wax or Waterspar Liquid Wax.

NOTE: — Secure final luster by polishing with weighted brush or polishing machine.

SPECIFICATION NO. 49

Interior Floors, Stained and Varnished, Hardwood, Open Grain

First Coat—Pitcairn Wood Stain, shade as selected. Apply with brush or rag and allow time to penetrate. Remove surplus by wiping with rag across the grain of wood before it sets. Allow to dry four hours.

Second Coat—Pittsburgh Paste Wood Filler of shade selected, reduced to brushing consistency with Benzine. Work across grain well into pores of the wood and allow to dry overnight. Sand smooth with fine sandpaper.

Third and Fourth Coats—Pitcairn Aged Floor Spar or 100 Clear Interior Waterspar Varnish.

NOTE:—If dull finish is required follow recommendations in note at end of Specification No. 45.

SPECIFICATION NO. 50

Interior Floors, Stained and Varnished, Hard and Softwood, Close Grain

First Coat—Same as Specification No. 49.

Second Coat—A thin wash coat of Pitcairn Spirit Lacquer or Shellac.

Third and Fourth Coats—Pitcairn Aged Floor Spar or 100 Clear Interior Waterspar Varnish.

NOTE:—If dull finish is required follow recommendations in note at end of Specification No. 45.

SPECIFICATION NO. 51

Interior Floors, Stain and Wax, Hardwood, Open Grain

First Coat—Same as Specification No. 49.

Second Coat—Pittsburgh Paste Wood Filler of shade selected, reduced to brushing consistency with Benzine. Work across grain well into pores of wood and allow to dry overnight. Sand with fine sandpaper.

Third Coat—A thin wash coat of Pitcairn Spirit Lacquer or Shellac.

Fourth Coat—Waterspar (Paste) Polishing Wax or Waterspar Liquid Wax.

Fifth Coat (Optional) — Same as fourth coat.

NOTE: — Secure final luster by polishing with weighted brush or polishing machine.

SPECIFICATION NO. 52

Interior Floors, Stain and Wax, Hard and Softwood, Close Grain

First Coat—Same as Specification No. 49.

Second Coat—A thin wash coat of Pitcairn Spirit Lacquer or Shellac.

Third and Fourth Coats — Waterspar (Paste) Polishing Wax or Waterspar Liquid Wax.

NOTE: — Secure final luster by polishing with weighted brush or polishing machine.